Price 25 Cents CHRISTMAS 1918 December 28th

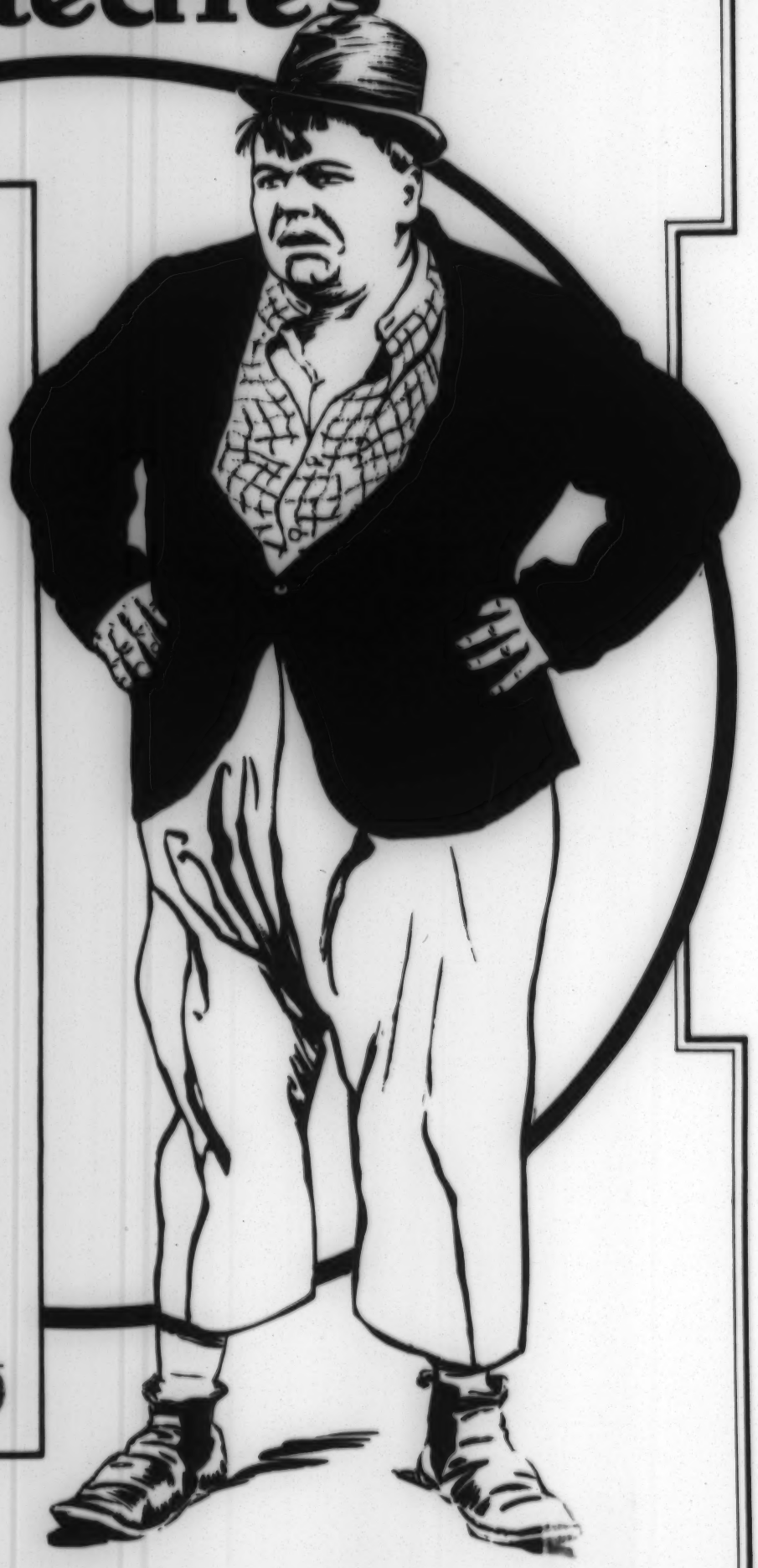
DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

Geraldine Farrar

Nathan! Blaney! Mantle! Kingsley! Bedding! Old Exhibitor! Hansford! Wickes!

Paramount-Arbuckle Comedies



Comedies You Brag About

IT happened in New York, but it's happening in your town, too—every day.

Two men were on a car, looking through the newspaper advertisements of moving pictures.

"How about seeing ..... at the Blank?" asked the one that held the paper.

"What's the comedy?" the other queried.

"It doesn't say."

"Nothing doing. If they want me they've got to advertise their comedy. When they don't brag about it, you know it's no good. Where can we see 'Fatty' Arbuckle?"

They found him advertised. They went to see him and two more tickets were sold at that theatre that advertised Fatty Arbuckle.

Those two tickets more than paid the cost of that line reading—Paramount-Arbuckle Comedy, "The Sheriff."

When you advertise Paramount-Arbuckle Comedies you're automatically increasing your box-office receipts.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director-General
NEW YORK.

ARTCRAFT PICTURES

DRAMATIC MIRROR
VOL. LXXIX WHOLE NO. 2088 SATURDAY, DECEMBER 28, 1918
FOUNDED A.D 1879

Merry Christmas!

From Everyone on This Page to Everyone

Blanche Bates. Jane Peyton.

Mae Murray Thomas Dixon Trixie Friganza

Geo. C. Tyler Eddie Leonard Lucille Lawrason

Lawrence Grossmith Wm. Fox Edward Earle

C. B. Maddock George Brown Dolores Cassinelli

Leo. Feist, Inc. and Staff.

Albert L. Grey Hendon C. Britnell

A. W. Vanderbilt Frank Tinney

C. K. Chester Volkwein Bros.

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ALICE BRADY

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

1865—PEACE ON EARTH AND STAGE—1918

BY BURNS MANTLE

New York's Theatrical Offerings on First Christmas After Civil War Compare Favorably with Those of Today

I QUOTE from an editorial in the esteemed New York Times: "After four terrible years of such pain and havoc and disaster and sorrow as the world never saw concentrated in so brief a period . . . has come again a Christmas day of peace and union and liberty."

The date of issue is December 25, 1865, and the four terrible years to which reference is made were those of the Civil War.

History, as historians agree, repeats itself with amazing frequency, but the world changes more or less as it edges forward. Nothing is ever again as once it was, nor ever will be; yet the characteristics, and the habits, of a people remain much the same.

The war's end gratefully recalled that Christmas Day in 1865 had been, compared with the world conflict in which we have just played a part, much closer to the hearts of our people, with family ties severed and emotional struggles 'twixt love and duty with every tick of the clocks. But it had ended the April before and was already accumulating the haze that softens memory. The spirits of the people had rebounded both from the shock of bloody conflict and the assassination of a beloved President. Celebrations for the one, mourning days for the other, were over and the work of rebuilding a nation was being carried forward by each of its citizens according to his lights and his opportunities. Time not only heals all wounds, but heals quickly those of a race as temperamentally cheerful as ours.

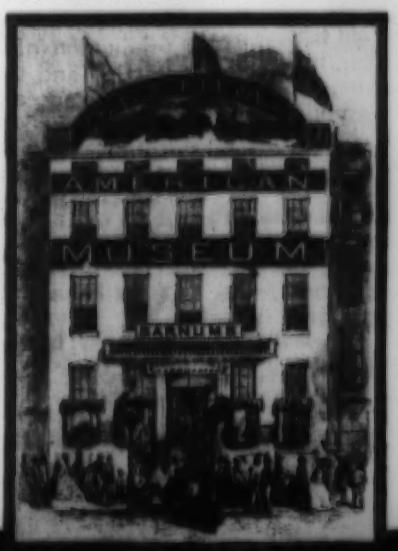
Public Attitude Unchanged

AND so we find, in contrasting that first peace Christmas with the one that is now upon us that, though in character and quality and quantity the theatrical portion of the celebration is greatly changed, in spirit and in fact the attitude of the people is much the same.

The great war is little more than a month ended, and yet day by day the strain of war is receding. So it was on the occasion of that first Christmas after the Civil War, fifty-three years ago, when, as Nora Bayes used to sing it, "grandma was a girl." The dozen theaters that flourished at the time, however, were up and doing. "The managers of the majority of the many attractive and well regulated places of amusement which now abound in the metropolis have arranged to give brilliant matinees on Christmas day," announced the Herald the day before the celebration, and then on Christmas morning, right in the center of the very first page, it carried this inviting prophecy of impending joys:

"The managers, actors and artistes who control and are engaged at the different city theaters and music halls have been all agog during the past week preparing actively in their leisure hours to receive their patrons, old and young, in a worthy manner on Christmas Day. . . . Magic, mirth, melody and fun await our citizens and country visitors on all sides, after they have duly returned thanks to God in the churches for the many blessings vouchsafed to them during the year."

It certainly was perfectly sweet of the Herald to print that notice for the showmen of the period, in view of the fact that at the time only a part of the theaters were using its advertising columns. Neither Wallack's nor the Olympic, the Bowery nor the Winter Garden being numbered among its friends.



Exterior of Barnum's Museum
Scene from "L'Africaine" as presented in 1865

John Gilbert at Wallack's

BUT grandma knew what was going on in the theater. You may be sure of that. And probably she had made her choice of entertainments. At Wallack's she could see Palgrave Simpson's drama, "Dreams of Delusion," and also a laughable comedy called "Rural Felicity," with Frederick Robinson, John Gilbert, George Holland, Madeline Henriques, Mrs. Vernon, Mrs. Sefton and Ione Burke in the cast.

If you ask her today about it, I doubt if she will recall the play, or many of the players except Gilbert, but she is quite sure to remind you that it was when they came to bury George Holland some years later that Joseph Jefferson, being snippily advised by a distinguished clergyman of the avenue that he could probably make satisfactory funeral arrangements at "the little church around the corner," thereupon blessed that little church and so gave it a historic name and a lasting fame.

"Monte Cristo" in Prime

AT the Olympic Edgar L. Davenport was playing "Monte Cristo," and this, we may accept it from the conservative critic of the Express of that date, was "at once the most entertaining dramatic performance of the day. The elements of tragedy, of farce, of pantomime and ballet are all here," said he, "and the scenes are never permitted to tire by too long lingering on any one." Which was at least kind.

At the Broadway, F. S. Chanfrau was prepared to offer at both performances his "two great original creations, 'Mose' and 'Sam,'" and at Niblo's Garden Lucille Western was promising to startle the world as "Miami, the Wild Huntress," in Buckstone's story of Ireland and America in the eighteenth century, called "Green Bushes."

The Saturday night before Christmas there had been opened at 728 Broadway a brand new theater—"an elegant theater, built in the short space of sixteen days"—having been a church before the contractor started work upon it. This was Lucy Rushton's New York Theater, and with Lucy herself as Lady Teazle in "The School for Scandal," it was opened with great eclat and also a small riot. There was a huge crowd attending and several rough persons, taking advantage of the con-

dition, forced themselves into the reserved seats and refused to budge therefrom.

Don't Like Miss Rushton

"AN opening night, however, is not the time to complain," agrees the sweet-natured critic of the Times, and then proceeds to do his duty: "Such a theater can easily win its way to popularity," he writes, "but not, we think, by attempting works like 'The School for Scandal.' We certainly never have witnessed this witty but coarse and artificial production to such eminent disadvantage. Miss Rushton herself, of whom we expect much, does not shine favorably on so small a stage and in so large a part."

So much for Lucy Rushton. It was the extravagant and voluminous gowns she wore, it seems, that interfered with both the performance and the reviewers' enjoyment.

If grandma had a fondness for the Bowery theater she may have selected "Dion Boucicault and House's great drama, 'Arrah-na-Pogue,'" or the young man with whom she was walking out at that time, being from upstate and economical, may have induced her to visit Mr. Barnum's new American museum, on Broadway, between Spring and Prince streets, where they were assured "a day of mirth and merriment" for the smallest possible outlay, considering everything.

Edwin Booth was a conspicuous figure of the theater at this time though he was not appearing in New York at Christmas, 1865.

Barnum Offered Freaks

THEATRICALLY the appeal here was more or less negative, consisting of a performance of "Dwangee, the Arab, or the Fairy Guardian of the Magic Well," but as an additional lure there was "the largest collection of living curiosities ever grouped in the spacious halls of the museum saloons," with three giants, three dwarfs, John Battersley, the living skeleton, weighing nary an ounce over 67 pounds, and his jolly old wife, Hannah, who tipped the beam at 700.

We have a hundred theaters for every one they had to help celebrate this second peace Christmas, but nothing like Mr. Barnum's famous collection. There was variety in that old list. The war had popularized the lighter forms of entertainment, including the minstrels and the circus. There were Christy's minstrels and Wood's minstrels and the San Francisco minstrels underlined. Opposite the Academy of Music was the New York circus, where "the great equestrian star, Mr. James Robinson," admitted by himself and his friends to be "without a rival in either hemisphere," appeared in his "extraordinary performance upon a swift, bareback steed, introducing during each performance his infant son, Little Clarence, the Baby Wonder, the smallest, youngest and prettiest rider in the world." I suspect it was Little Clarence who finally caught grandma. She always was fond of children.

Tony Pastor was also prepared to give a grand matinee at his "neat and elegant establishment," including the presentation of a very exciting and attractive drama called "The Demon's Revel," and at the Winter Garden, which, fifty-three years ago, was that number of blocks nearer the Battery than it is today, J. S. Clarke was proving an acknowledged versatility by playing three parts in three plays the same evening, the plays being "Roland for an Oliver," "Love in Livery" and "Robert Macaire."

EDWIN BOOTH

Theaters Increase 100 Per Cent

THERE are, as said, a hundred theaters now where there was one fifty-three years ago, and the character of our entertainment is vastly changed.

In place of the minstrels and the circus we have musical plays of varied forms. If the shades of grandma and her escort are still within reach of those earthly influences that would lure them back for a visit we hesitate even to imagine their opinion of Mr. Ziegfeld's 9, 11 and 12 o'clock "Frolics" or of Mr. Gest's "Midnight Whirl" at the Century. And yet I seriously doubt if any spectacular entertainment to which we have been witness these last dozen years of stage magnificence ever startled or shocked, surprised or thrilled us to the same extent that the production of "The Black Crook" at Niblo's Garden in 1866 startled and thrilled the play followers of grandma's day.

"The success of 'The Black Crook' was at that time unparalleled in our stage annals," writes the statistical and informative Col. T. Allston Brown; "and the ballet was the great attraction. What was called the play was only a thread whereon were strung, like so many clothes pins—or pins without clothes to speak of—the limbs of about one hundred girls."

Tights Still Tights, But—

WHAT more, what less, could be written about a "Follies" entertainment today? Ladies in tights are still ladies in tights. The texture of their fleshings is finer, but the shapes that

(Continued on page 972)

Scene from a play of the Sixties. The close of the second act of the comedy "Sam" as presented at the Broadway Theater

Scene from a play of 1918. David Belasco's production of "Tiger! Tiger!" in which Frances Starr is appearing

"MANY A TIME AND OFT UPON THE RIALTO"

BY LOUIS R. REID

Who Will Write History of Broadway?—Character and Limits of Great White Way Have Changed Greatly—Precedents Established—New Faces and Names, but Same General Atmosphere

SOME DAY when the glories of peace have been exhaustively celebrated and people have become reconciled to the reconstruction period—the reconstruction of saloons into ice cream parlors—the history of Broadway will be written. It will be a colossal work fitting to be honored in the state archives, since it will reflect the gayety—be it sincere or false—of a nation.

Who shall compile it? Frankly we do not know. It seems to us a task for many minds and personalities—a sort of encyclopedists' holiday. Certainly the theater manager and the actor will have a hand in the making. There is no Broadway without them. But there is also no Broadway without the flapper, the reporter, the critic, the bartender, the taxicab driver, the man from home, the world and his wife and Oscar Hammerstein.

Each could tell a different story of the street. And each would record its varied life accurately from the personal viewpoint.

34th Street to Columbus Circle

IT is seventy cents as the taxicab travels from Thirty-fourth Street to Columbus Circle. But with the expenditure of that sum one has gone the length of the Great White Way as it is famed in song (ref. George Cohan, opus 29, "Give My Regards to Broadway") and story (ref. O. Henry, opus 10, "The Four Million")—to say nothing of musical comedy, which some declare to be only flesh and fowl and possibly good red herring.

But what a length it is! What a panorama it unfolds of joy and hope and sham and delusion and laughter and ambition and ideas for George V. Hobart! Certainly Mr. Hobart capitalized all these ingredients of Broadway to a robust bank account in "Experience" while other playwrights drew merely advance royalties for concentrating upon but one or two of the phases.

There is Only One Broadway

BE that as it may, the fool—and the wise man—have said in their hearts "there is only *one* Broadway," and they proceeded to live up to their declaration. They would get all they can out of this one Broadway, they would eat, drink and be merry, for tomorrow they diet or settle down to a quiet Frederick-and-Fanny-Hatton-life on Long Island.

It was just in such a spirit that Mr. Average Man set out to invade Broadway ten long years ago. He possibly dined at the Hoffman House, now the site of multidinous cloak-and-suit firms; visited a performance of "The Girl Behind the Counter" at the Herald Square Theater, long since demolished, and admired the comic skill of a minor actor named Vernon Castle—and then traveled on to Jack's to enjoy the nightly battle between the college boys and the "flying wedge" of waiters.

HELEN MAXWELL
Hostess of "The Little Club"

Perhaps, if he wanted to know his New York well, he would attend the Hackett Theater (now the Harris) and see what progress Augustus Thomas was making in his melodramas with "The Witching Hour," would notice William Winter and Walter Pritchard Eaton take their seats in the theater in order to review the play for the Tribune and the Sun, and after a brief visit to Considine's cafe would take the Twenty-third Street ferry to New Jersey and home.

Mary Pickford Child Actress

IF he were particularly interested in the stage he would purchase regularly THE MIRROR and read that David Belasco's production of "The Warrens of Virginia," by William C. De Mille, was a success at the Belasco (now the Republic)—(with what frequency did managers change the names of their theaters!) — and that "little Mary Pickford's acting is especially good and shows much promise for the future." He would note that a certain Douglas Fairbanks was returning to the stage following a brief period in the business world. He also might have glanced at an obscure item that Willard Mack and Maude Leone and their company of stock players had just closed a successful engagement in St. Paul.

It was the day—ten years ago—of Bernstein and "The Thief," of Lehar and "The Merry Widow," of Nazimova and Ibsen, of Arnold Daly and Shaw, of Billie Burke's appearance on the Broadway stage, fresh from London triumphs. It was the day of cheap, tawdry, low-ceilinged dance resorts—the distant rumble of the latter day craze could just be heard—of such gone and almost forgotten places as the Haymarket, the German Village and Cairo.

It was the day when A. H. Woods was sending on tour an endless procession of Owen Davis and Theodore Kremer opera—the Berthas and Nellies of the seamstress and fashion model professions. It was the day when no self-respecting Yale sophomore could afford to be caught on the campus on Saturday provided the train to New York was running on schedule. It was the day when Greenwich Village was a quiet residential section; when Washington Square was not theatrically represented by Fifty-seventh Street; when Jerome Kern and Louis F. Hirsch were interpolating songs in imported London and Viennese musical comedies.

And finally it was the day when John Drew—and only John Drew—could open the theatrical season, and then only at the Empire.

Old Traditions Broken Down

PRECEDENTS and traditions break down, however, in the theatrical as in the political world. Today there is no regularly established opening of the season unless one reckons the hazardous presentation of a farce in mid-July. Such a custom has prevailed in recent years, much to the discomfiture of golf-playing and house-boating critics. And Mr. Drew does not live an English drawing-room life exclusively on the stage of the Empire.

Greenwich Village is no longer quiet. It has become the definite domicile of the *intelligentsia*, though the philosophers of the roaring Forties insist upon calling it a state of mind. There art is long in the making and time is fleeting even for those who shout their unconventionality from the housetops. Washington Square has become the habitat of the one-act play. It is still, however, the mecca—as it was ten years ago—of those who enjoy the camaraderie of the Lafayette and Brevoort with *pullet a la broche* on the side.

Were Mr. Average Man to set out today upon a Broadway pilgrimage it is unlikely that he would penetrate below Thirty-ninth Street. In fact he would profess that he has never been south of Thirty-ninth Street save when the cabaret orchestra sounds "Dixie." He would walk late in the afternoon leisurely through the corridors of the big hotels, glancing furtively at good-gracious Annabelles and be-calm Camillas at right and left, reflecting upon the number of army officers doing the same thing to prove that love always follows the flag. Dinner would follow at a cabaret, or one of the thousand-and-one Italian res-

(*Continued on page* 1008)

"BILLIE" ALLEN
Hostess of "The Little Club"

THE MIRROR

LOUIS R. REID, Managing Editor

A Peace Christmas at Hand.—The Mirror Extends Best Wishes

WITH this issue, THE MIRROR extends to its readers best wishes for a Merry Christmas and a Happy and Prosperous New Year.

The year just closing has been filled with the pain and strife of a world at war, but the cloud has now passed and a real peace Christmas is at hand. It is a date that will live in history until the end of time. A grateful nation relieved of the strain of anxiety for the safety of loved ones overseas relaxes, and humanly seeks every possible outlet for its enthusiasm over a defeated and broken world menace.

As a theater-loving people, Americans naturally turn to the theater for their entertainment, and in time of great rejoicing, such as this is, the tendency is even more marked. The movement theaterward is only just beginning.

Such is the meaning of America's great Peace Christmas for the theater, and THE MIRROR justly recognizes the occasion by a number of appropriate distinction to commemorate it. Special illustrations, special articles by well-known writers and news and feature stories from all parts of the country, covering all phases of the amusement field are presented.

• • •

No Slight of Canadian Share in War Intended by American Film Producers

ONCE again Canada, through the Department of the Treasurer of Ontario, officially registers a protest against the continued exploitation of the American Army in films shown in Canadian theaters, to the apparent disregard of the British or Canadian armies and the glorious part they played in the great war

To a certain extent Canada may believe herself justified in this attitude, but there are extenuating circumstances which must be taken into consideration before American picture producers can be accused of unfairness.

In the first place, it must be remembered that the films with a war angle, depicting action in France, were produced with a very definite purpose in mind. They were aimed primarily at arousing patriotism, stimulating enlistment or urging the public to subscribe to Liberty Bonds or to funds for other war-time purposes. They were intended for an American public, and nothing under the sun can arouse Americans to such a fever-heat of enthusiasm or patriotism as to see their soldiers, or actors, portraying American fighting men, in real or imagined deeds of valor on the firing line. It is true that Americans will never cease to glorify the achievements of the British and Canadian forces in the struggle for world democracy, but it could not be expected that the sight on the screen of soldiers of these countries could bring the result sought for and obtained by the American film producers. Neither the American producers nor the American public is seeking to belittle the efforts of the other Allies, and Canada must make due allowance for a natural enthusiasm to glorify home products first.

Theaters Enjoying Great Boom—Prosperity Has Reigned Since Signing of Armistice

NEW YORK is just about to set out on the second half of the theatrical season of 1918-19 with a promise of achievement that even the most pessimistic manager cannot ignore. Few previous years have witnessed such a boom in the theater and it may safely be said that none has surpassed it.

A prosperous nation has always meant prosperity for the theater. America today is nothing if not prosperous. Plenty of work and unprecedented high wages form a combination that make for the greatest possible circulation of money, and this, in turn, spells record-breaking attendance at the theaters.

Since the signing of the armistice New York theaters have been crowded to capacity and every offering with any merit whatsoever exhibited a box office drawing power that in former years had only been associated with pronounced successes.

With the exception of cities in which the epidemic is still raging, the theater boom is not confined to New York, but is reflected in proportionately smaller measure generally throughout the country.

There is every indication that the last half of the season will successfully maintain the record set by the first half, and the final result will be a year to which the theater may well point with pride.

• • •

Work of Distribution Too Vital to Mix with Problems of Production

A WELL-KNOWN producer and distributor of motion pictures was recently shown the facilities of a firm that is in business solely for the purpose of distributing films nationally. It was explained to him how much more cheaply he could carry on his activities by abandoning the distributing field and allowing the firm in question to market his product. After some studying and figuring, he said:

"Why, that only saves me 10 per cent. a week. You'd have to do better than that."

In other words, the weekly 10 per cent. was not worth saving when weighed against the supposed prestige gained by operating his own exchanges.

Unfortunately, this is the attitude taken by many producer-distributors, and it is responsible for much of the financial waste in the film business.

There is no doubt that the existing situation is the result of keen competition and a personal desire to dominate both the distributing and producing fields. In this reckless pursuit of power, huge sums of money are being spent each year actually wasted, for in their distribution efforts many producers are merely duplicating the work of exclusively distribution houses whose facilities for marketing are greatly superior to their own. There is room for only a few strong distributing agencies, and the work is too vital to mix with the problems of production.

IVY SAWYER
"Oh, My Dear," Princess Theatre

THE AMERICAN DRAMATIC CRITICISM

BY GEORGE JEAN NATHAN

Theater Has Made Great Progress in Spite of So-Called Constructive Critics—Stage Needs Not More Intelligent Producers But More Intelligent Reviewers

DRAMATIC criticism in America, estimating it by and large, falls currently into either one of two classifications, each classification being in turn subdivisible into three further classifications.

The first classification is what may be called the college professor dramatic criticism. The three subdivisions of this classification are (1) the college professor dramatic criticism which maintains that dramatic art and morals are inseparable; (2) the college professor dramatic criticism which maintains that dramatic art and the structural technic of Augier, Sardou, et al., are inseparable; and (3) the college professor dramatic criticism which maintains that dramatic art and validity and integrity of thematic idea are inseparable.

The second classification is the newspaper dramatic criticism. The three subdivisions of this classification are (1) the journalistic dramatic criticism which maintains that dramatic art and morals are inseparable; (2) the journalistic dramatic criticism which maintains that a drama is a meritorious drama in the degree that it impudently breaks away from the accepted technical traditions of Augier, Sardou, et al; and (3) the journalistic dramatic criticism which maintains that a play is a good play in proportion as the so-called "message" or propaganda of that play is an opportune one.

Let us consider the theories and practices of each of these representative schools in turn.

College Professor School

First, under the college professor school of criticism—the school of such as the Professors Brander Matthews, Richard Burton, etc.—the theory that dramatic art and morals are inseparable.

Under this theory of the inevitable matrimony of art and morals, we find—what? The unintentional and obviously absurd contention that, since morals are often geographical, dramatic art similarly must often be geographical. Thus, since the college professor school of criticism holds, from the American point of view, that a justification of adultery is under all circumstances immoral, where the French point of view holds the reverse, its criticism—obeying this localized attitude—must necessarily hold a play like Henry Bernstein's "L'Elevation," which justifies adultery, a work of dramatic art distinctly inferior to a play like Edwin Milton Royle's "The Unwritten Law," which condemns adultery. What is art to a Frenchman is not always art to an American. This, the critical standard of the professor. Art, to the latter, is a thing sectional—like baseball, gondola pushing or throwing girl babies to the alligators. A fine drama, like a fine piece of sculpture or a fine piece of music or a fine painting, may not possess universality. Thus, in this first theory, we have the criticism of the Puritan, the chief exponent of which and the father of which in America was that college professor on an unending Sabbatical year, the late Mr. William Winter.

Technic Above All

Second, the college professor school of criticism which maintains that dramatic art and the play-building technic of Augier and Sardou are inseparable. This, the school that elevates stereotyped drama of Henry Arthur Jones and Augustus Thomas above the independently imagined drama of Shaw, Andreyev, Hauptmann, and Galsworthy: that apotheosizes "The Silver King" over "The Silver Box" and "The Model" over "Caesar and Cleopatra." To this critical school the inanimate architecture of a house is ever of more importance than the animate persons who live in the house. It gauges a man's condition by looking at the set-up of his body, never by investigating carefully his lungs and heart. It is, in a word, the theory of pigeon-holes brought to literature, the business of pasting old labels on new bottles, the blind effort to make modern wicker furniture adhere to the standards of the ancient, if equally comfortable, horsehair brand.

And third, the college professor school of criticism which maintains that dramatic art and validity and integrity of thematic idea are inseparable. Here we engage a critical ethic that, stripping it to the bone, would ask us believe that art and fact are indissoluble, that no man may work out a beautiful tapestry from a premise unsupported by the Magna Charta, the law of gravity and the Mann Act. At one swoop are thus devoured the Hauptmanns of "Before Sunrise" (*vide* Professor Frank Wadleigh Chandler, of the University of Cincinnati, opus I, pg. 36) and the Pineros of "The Thunderbolt" (*vide* Professor Charlton Andrews of the State Normal School, Valley City, N. D., opus III, pg. 120). At one swoop are thus pecked to artistic death the great artists who are guilty of treating only "an incomplete section of life"* as opposed to those who, like Mr. Max Marcin in "Cheating Cheaters," treat of the whole majestic Panorama, and the great dramatists who are guilty of "weak and, though reasoned, unreasonable logic"** as opposed to those who, like Mr. George Hobart in "Experience," are as persistently and desperately logical as a lesson in elementary addition.

So much, for the moment, for this first of our two critical academies. Now for the second, the school of newspaper criticism.

Journalistic School

Where, under the initial classification, this journalistic school is in the mass found to maintain, like the college professor school, that dramatic art and morals are inseparable, the reasons for the attitude are here doubtless somewhat more extrinsic than intrinsic—and so more readily comprehensible. These reasons are not difficult of decipherment. It is manifestly impossible for a generally circulated newspaper to toy, however legitimately from the viewpoint of art, with doctrines which are, in the current phrase,*** not compatible with the policy of journals "intended for the home."

It is certainly an impossible business policy that would permit the printing of a review extolling the theme, viewpoint and treatment of, say, Wadekind's "Earth Spirit" in the column alongside the big advertisements of Mrs. Winslow's Soothing Syrup, Grand Rapids double beds, and felt slippers. Where one newspaper like the estimable Boston Transcript possesses the independence to dissociate the morals of art from the morals of Fairy Soap and Libby's Home Salad Dressing—and lets the devil chase his tail as best he may—there are fifty who quake in their goloshes at the mere thought of what N. W. Ayer and Co. would think of a favorable review of the locally immoral, but universally very beautiful, art of Dr. Arthur Schnitzler.

* See the latter. ** See the former.

*** Invented and assiduously expounded by the advertising department.

Want Novelty in Technic

Coming to the second journalistic classification, we encounter the school of newspaper criticism that runs violently counter to the college professor in hailing enthusiastically almost any play that brazenly flouts the conventional technic and substitutes for it a technic that has the air of novelty—or a technic that is a liberal negation of technic. This journalistic school, composed largely of recent college graduates eager to demonstrate to their erstwhile professors their vigorous independence of judgment, holds the Shaw technic superior to the Pinero for no other reason than that it breaks away from tradition; and the flash-back technic of young Mr. Reizenstein's "On Trial" and the flash-forward technic of young Mr. Guernon's "Eyes of Youth" superior to the technic of De Curel for the same reason. This critical group confounds mere superficial novelty with artistic progress and, though vastly more applaudable than the campus critical group by reason of its greater openness and hospitality to innovation and experiment, is yet found to lean so far and so gymnastically forward that it is continually touching its nose to its toes.

Timeliness of "Message" a Factor

In the third classification we have the journalistic school of criticism which maintains, often with superlative gusto, that a play is a good play in the degree that the "message" of that play is opportune. In other words, that a work of art is bounded not by geographical frontiers of time. In short, that a play like the Messrs. Shipman and Hoffmann's "Friendly Enemies," or Mr. Thomas' "The Copperhead," is by virtue of the acute timeliness and hence strong emotional syringing-power of its thesis a more deserving work of art than some such play as Brieux's "Incubus" which, while a good play, has yet nothing in it to stir such emotions as have been brought by the trend of current events immediately into the foreground.

These, then, very briefly and roughly, are the divisions and subdivisions of the bulk of dramatic criticism as we of today observe it. Founded on the college professor side, upon (1) an almost complete lack of knowledge.

(*Cont. on p.* 950)

DAY OF POPULAR OPERA NEAR IN AMERICA

By GERALDINE FARRAR

Community Choruses, Public Concerts, First Steps Towards Companies Maintained by Patronage of Government. Aim of Idealists to Make America as Rich in Music as in Other Qualities

AMERICA is the greatest theater-patronizing nation in the world. The movies naturally get the greatest quota of devotees; vaudeville comes next, I believe, and a healthy percentage is interchangeably distributed among the various forms of the so-called legitimate drama. Such a small percentage of our national population ever have the opportunity to cast their vote for grand opera, that this form of dramatic and musical art, instead of being one of the most popular forms of entertainment, by virtue of its many combinations of appeal, is relegated to a very exclusive niche. This is not due, as some would have it, to the prohibitive price of grand opera, but to the fact that we have no national system whereby grand opera can be disseminated among the people.

Not counting the Metropolitan Opera Company (which is, of course, the Mecca of all singers), and the Chicago and Boston Opera companies, which come next in rank, and one or two road opera companies whose "season" rarely exceeds a dozen weeks, there are practically no accommodations to bring grand opera to the mass of the people of the United States.

Many Hungry for Music

Yet, there are thousands of communities throughout the United States that are virtually hungry for operatic music. That they are willing to pay the price is manifested by the fact that tens of thousands of dollars are collected at the box office for single performances of visiting grand opera companies (notably when the Metropolitan comes to town, which is in very few of the larger cities, and at great intervals), and individual members of the Metropolitan, giving concerts in secondary towns have sometimes been known to put $8,000 in the box office for a single performance.

Out of the ravages of the past war has grown an influence which ought to be directed for great good in the musical life of America. The great upheaval abroad has been responsible for an influx of musicians—mainly Americans whose studies and engagements have been interrupted abroad, but also a great many artists of all nationalities—refugees who have come to our shores in the hope of being able to find channels here for their artistic sustenance and, incidentally, for their financial maintenance and future success.

But what do they find when they get here? That the available talent is already in excess of the mediums through which it can be expressed. There are not one-tenth sufficient organizations to house the really good singers who are ready and eager to give expression to their art.

Subsidized Opera Near?

With the material at hand, the signs of the times seem to point the way to the organization of municipal or subsidized opera companies. The Society of American Singers and like organizations should become excellent intermediate institutions for the employment of American talent in the English vernacular or original tongue, according to the desire of the community which supports the institution. Whether this small venture, in the very heart of New York, shall have a greater bearing on the musical life in the country in general remains to be seen.

We sometimes forget, when speaking of European opera houses how modest are the demands of the audiences. These audiences love and appreciate great singing and interpretation, but they love opera for itself—love it even when presented with technical faults. I am sure there are enough music lovers in this country to make this statement equally true of America.

English Opera Popular

In fact, we already have proofs of this. In the days of the Savage Opera Company, which a score or so years ago rendered into English many of the classics, the more popular of the grand operas were played to packed houses in every city. The popular prices of the Castle Square Opera Company in Boston (the original Savage organization) made it possible for music students to have a working knowledge of classic opera in general, and did much to enrich the musical life of the layman, and to develop his musical taste. These presentations were given by really excellent artists, and the repertoire ran the gamut of light operas, such as the Gilbert and Sullivan productions, as well as operas comique, operas bouffe and the more popular grand operas. These organizations were, of course, private and money-making ventures. That they were successful as business ventures is a tangible tribute to our native love of opera in its highest forms.

Whether subsidized opera houses in America could be organized entirely by municipal support, or perhaps be partly underwritten by the municipal and partly by the federal government would, of course, come within the domain of the bankers and congressmen who would promote and maintain such a measure. From personal experience and observation in many countries, I find that all peoples respond to some kind of music, and it is reasonable to suppose that, granted adequate means and the civic pride of a given community, the public spirit would accept the municipal theater as important and as worthy of endowment as any Carnegie library.

Subsidized Opera Abroad

On the continent the problem has been worked out in each country in harmony with the varying temperaments of the different nations and the liberality of each government in this respect.

In France most of the opera companies are under municipal control, and the deficits are paid out of the public exchequer.

In Germany, the opera was both under Imperial and municipal patronage, according to the location. Hamburg, and other towns were free cities and had no deficits to be made up by the Imperial patronage, but came under city organization. This is, or was, also true of Russia.

In Italy, where every hamlet boasts of at least two or three musical academies, La Scala in Milan, which is the center of Italy's musical activity, is given an annual allotment by the government and city of about 100,000 francs, yet always terminates its season with a balance on the debit side. In recent years this deficit has been paid by a single, public-spirited citizen, the Duca Albert Visconti de Modrome.

In our own country, the Metropolitan exists mainly because its deficits are paid for by a number of wealthy and public spirited private individuals who have ideals and visions concerning the artistic life of our country. Whether the same plan might work out in practice for the smaller towns would depend upon the generosity of local wealthy citizens, in conjunction with those who have plans for the municipal or government support of these institutions.

New York the Center

At present New York is the be-all and the end-all of American art. It is the center of the theatrical world as it is that of the operatic world. While, of course, other cities are visited by theatrical and operatic organizations, it is the New York run, the New York performance, which is accepted as the standard. Such a condition, obviously, is not healthy for the development of a nation-wide love of art. If we had national opera houses and theaters which might be conducted much in the manner of a circuit, allowing artists to appear in every city for a certain length of time, there would soon be a familiarity with music and drama on the part of the people that would dismay any critic.

While it is not probable that we will see the prevalence of established opera companies in the secondary cities in this generation, the time seems ripe for a strong impetus in that direction. In fact, for the last three or four years, there has been an inspiration and an urge for musical expression, manifested by the organization of community choruses in the school houses and out in the open, the many public concerts out in the parks, participated in by well known singers, and given under the auspices of the municipality, not only in New York, but in scores of cities from coast to coast, which cannot but be the forerunner of what we are hoping for in our national music. We also know that there are many fine-spirited souls possessed of the necessary ambition and talent who are even now laying a foundation and stimulating others in an endeavor to make municipal opera a positive result. Every effort, no matter how small, brings us nearer the vision of the idealists, among whom I count myself, of making America as rich in music as she has proven herself in many sterling qualities.

CHRISTMAS PRODUCTIONS FOR BROADWAY ELEVEN IN NUMBER

William Gillette, Emily Stevens, Robert Hilliard, Charles Cherry and Fay Bainter Make First New York Appearances of Season

HOLIDAY playgoers, and first nighters in particular, are to have a particularly busy week. Eleven new productions are to be presented between Dec. 23 and 30. From all accounts there will be less of the experimental or the amateurish in these new offerings than has been evident in any previous batch of productions approximating that number. The producers sponsoring them, the personnel of the casts, authorship and, if reports are to be credited, the proven success of attractions having had out-of-town engagements, all these facts argue for the raising of the entertainment averages for the season.

William Gillette, Emily Stevens, Robert Hilliard, Charles Cherry and Fay Bainter, none of whom have appeared on Broadway this season, are to be brought forward in the new offerings. William Gillette comes to the Empire on Monday evening, Dec. 23, in Sir James M. Barrie's comedy, "Dear Brutus." He will supplant Cyril Maude in the Chambers' comedy, "The Saving Grace."

New Le Baron Comedy

On the same evening Charles Dillingham will present "Back to Earth," a new three-act comedy by William Le Baron, in Henry Miller's Theater, with Charles Cherry prominent in the cast. Supporting Cherry will be found Wallace Eddinger, Ruth Shepley and Minna Gombel.

Miss Stevens will be seen in an Arthur Hopkins' production at the Vanderbilt on the following night. Rita Weman is the author of the play.

Robert Hilliard will return to Broadway on Christmas Eve in "A Prince There Was," supplanting "By Pigeon Post" at the Cohan Theater. The play, which is by Barragh Aldrich, has had preliminary performances out of town. George Cohan has given his personal attention to the play.

The Bainter play is called "East Is West," and is from the pen of Samuel Shipman and John B. Hymer. Its scenes are laid in China and San Francisco, and Miss Bainter's role is that of an Oriental. Washington critics called it an enjoyable novelty. It will be revealed on Dec. 23 at the Astor Theater, "Little Simplicity" moving to the Forty-fourth Street Theater. William Harris, Jr., made the production and in Miss Bainter's support will be found George Nash, Forrest Winant, Lester Lonergan and Hassard Short.

Other dramatic offerings at Yuletide will be Rachel Crother's "Little Journey," which will be presented by the Shuberts at the Little Theater on Christmas Night; a new farce by George Broadhurst, titled "Keep It to Yourself," at the Thirty-ninth Street Theater on Dec. 30 and Thomas Dixon's production of "The Invisible Foe," due at the Harris Theater the same evening. Estelle Winwood is featured in "The Little Journey."

Three New Musical Plays

Musically, the Shuberts, John Cort and Arthur Hammerstein will be presented on the Christmas roster with new productions, all of which are now running out of town and have stimulated favorable notice. The Shubert offering will be "The Melting of Molly," and it will come direct from Chicago, where it has had an engagement of considerable length. The Broadhurst Theater will house it, beginning Dec. 30.

Arthur Hammerstein's Christmas contribution will be "Somebody's Sweetheart," which last season was produced out of town under the name of "Magic Fiddle" by Alonzo Price, for several years a stage director. Mr. Price wrote the book and lyrics. The music is by Antonio Pufanno. The production opens at the Central Theater on Dec. 23, Alice Brady and "Forever After," moving to the Playhouse. In the cast are Billy Kent, Eva Fallon, Nonette, Louise Allen, Walter Scanlan and Walter Sackett.

"Listen, Lester," John Cort's third musical entertainment of the season, is scheduled to make its metropolitan debut at the Knickerbocker Theater Dec. 23. Good reports have resulted from its preliminary road tour. Harry Cort, son of John Cort, collaborated with George E. Stoddard in its authorship. Harold Orlob provided the music. The cast includes Gertrude Vanderbilt, Clifton Webb, Ada Lewis, Johnny Dooley, Eddie Garvie and Ada Mae Weeks.

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Le Baron Denies Charge of Plagiarism

William Le Baron, named as a codefendant by Jean E. Burrill on a charge of plagiarism in connection with his play, "The Very Idea," has filed in the County Clerk's office a denial of the charge.

It is from her story, "The Bargain," Mrs. Burrill alleges, that Le Baron and Thomas H. Uzzell, who is also named as a defendant in the suit, took a large part of the plot and dialogue for their play. Le Baron denied he "ever used or knew of the 'The Bargain' or anything contained in it."

"'The Very Idea,'" says Le Baron's answer, "was original with the defendant and every part of said play was created by defendant.

. . .

To Present Midnight Frolic on Tour

F. Ziegfeld, Jr., having successfully produced the Nine o'Clock Revue and the new Midnight Frolic, announces that a traveling Ziegfeld Midnight Frolic, to be presented in the principal cities of America, will go into rehearsal under the direction of Ned Wayburn. A telescopic stage will be carried on tour, in order to reproduce the Frolic just as it is seen nightly on the New Amsterdam Theater Roof. This identical entertainment will be offered in Paris at the Follies Marigny in the early Spring.

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THEATERS FACTOR

Audiences Will Learn Where Work Is Obtainable

The theaters are to be utilized by the United States Re-Employment Bureau in securing positions for men returned from the front. Screen announcements of the locations of the various branch bureaus are to be made at all legitimate, vaudeville and picture theaters.

This step has been decided upon by Lloyd Taylor, chairman of the re-employment bureau, the headquarters of which are at 469 Fifth Avenue and which has thus far established fifteen branches. It is planned to swell this number to more than a thousand, the chain extending throughout the country.

The chairman declared that preference in the applications will be given to returned soldiers, but emphasizes the fact that the Employment Service was not established entirely for their benefit and that any man out of a job will be cared for. Employers are urged to file their needs with the bureau.

TAX ON TICKETS SOON IN FORCE

Cabarets and Films Also Come Under Levy, Unless Lawmakers Wrangle

Taxation on admission fees to places of amusement, on cabarets and on films leased or sold, for exhibition, has been agreed to by the Senate and will soon be in force, unless the whole revenue bill finally becomes the subject of a wrangle between Democrats and Republicans over the effort to extend the legislation to cover 1920.

By the process of agreeing to all amendments to the House bill, to which no individual Senator interposed objections, the Senate adopted unanimously virtually all of the bill which provides for a tax on admissions and dues.

The tax on admission tickets remains at 10 per cent, and is applicable to free tickets, except to soldiers and sailors, municipal officers and children under 12 years. The tax on tickets sold by "scalpers," at no more than 50 cents in excess of the box office price, is 10 per cent on the excess, or 5 cents; but, if sold at more than 50 cents excess, the tax will be 50 per cent on the whole amount of the excess.

Scalpers are required to stamp all tickets with their name and the price at which the ticket is sold, and are subject to a penalty of $100 for failure to comply.

U. S. ARMY CAMPS IN FRANCE WILL HAVE LIBERTY THEATERS

Raymond B. Fosdick Makes Trip Abroad at Request of General Pershing to Organize Circuit that Will Supply Talent

EVERY camp in France is to have a Liberty Theater booking from the Liberty Circuit, like that in effect in the United States, following a tour of inspection now being made abroad by Raymond B. Fosdick, chairman of the War Department Commission on Training Camp Activities.

Mr. Fosdick sailed in response to a request from General Pershing that he put into effect for the benefit of the soldiers over there the same ideas and methods of work which the commission has applied for the benefit of the men in the camps of this country.

Heretofore it has been impossible, owing to the constant change and movement of bodies of troops, to organize the work of these bodies as it has been systematized here under the direction of the commission. Now that different conditions exist, it is General Pershing's idea that there should be readjustment and systematization of all this non-military work among the soldiers.

Mr. Fosdick is expected to be abroad a couple of months, visiting France and that section of Germany occupied by the American troops.

In the training camps in this country, the Liberty theaters, with their varied activities, educational as well as theatrical, camp singing and athletics, were relied on to make the routine of cantonment life tolerable. The Y. M. C. A. and Knights of Columbus, which are among the affiliated organizations supervised by the Commission on Training Camp Activities, are maintaining an Overseas Theater League, with many entertainment units.

The soldiers of the Expeditionary Force have, of course, their own regimental and company song leaders, trained here. Quantities of athletic equipment, which was particularly difficult to obtain in the earlier days of the war, have been shipped abroad for the use of the soldiers, so that the earlier lack ought to have been pretty well overcome by now.

Mr. Fosdick's recommendations for further work abroad will take in all these matters, as well as the operation of the huts maintained by the non-military organizations, their handling of supplies to be sold or given to the soldiers, and the like.

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Every Other Row Empty in Spokane Theaters

All theaters in Spokane are under a modified "flu" ban which requires them to barricade every other row of seats in the house. This, of course, cuts capacity one-half, but the managers are accepting the edict cheerfully.

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"Miss Springtime" out Again

Klaw & Erlanger are to send "Miss Springtime" on tour again, starting Dec. 23. Harrison Brockbank has left "Some Time" to take the part he formerly had in the former play.

TICKET BROKERS HIT BY NEW LAW

Board of Aldermen Adopts Ordinance Putting Strict Curb on Speculators

Theater ticket speculation in New York is at last under control, the Williams-Kilroe ordinance regulating the activity having been adopted at the meeting of the Board of Aldermen Tuesday, Dec. 17. It will become effective as soon as signed by Mayor Hylan. The only negative votes were cast by five Socialist members.

The ordinance provides that no box office shall sell a theater ticket in excess of the price, which must be conspicuously printed on the ticket. Brokers in these tickets must pay the city a yearly license fee of $250, and they must not exact, accept or receive for a ticket any sum over fifty cents in excess of the price printed on the ticket. The ordinance makes it unlawful for any individual or agency to solicit persons on the street to purchase tickets, and provides drastic penalties for violations.

Alderman Adolph Held, Socialist, objected to the $250 fee, declaring it would drive the small brokers out of business. He urged a $25 fee and the cutting down of the excess price to twenty-five cents per ticket. It was explained that the $250 fee was necessary to preclude the possibility of the brokerage of tickets by any sort of individual who chose to enter the field.

Managers Pleased

Theatrical managers were delighted at the downfall of the speculators. Some of their comments follow:

David Belasco—"This is an achievement which is of great service to the theater as a whole."

William A. Brady—"Such legislation is bound to benefit both the public and the theatrical manager."

Lee Shubert—"Now that a fixed charge for commissions on tickets has been set, theatergoing under normal conditions will once more be possible in New York."

Arthur Hopkins—"The ordinance is wonderful. It is easy to see how the managers will benefit."

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Business Resumed in Northwest—Ban On in Iowa

Business is again in full swing at Regina, Sask. After being closed six weeks because of the influenza epidemic, all the theaters are now open.

Similar conditions exist in Medicine Hat, Alb. Theaters there were closed six weeks, but have been reopened on permission from the health authorities. Both the Dreamland and the Monarch theaters have been filled to capacity since the reopening. At the Empress it was necessary to cancel exceptionally good bookings because of the epidemic.

All theaters in Fort Dodge, Ia., have been closed for an indefinite period. Conditions caused by the "flu" have been most alarming, and a strict quarantine has been placed upon this city.

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Three Plays Close

Several attractions brought their engagements to an end last Saturday night. They are "A Stitch in Time," at the Fulton; "By Pigeon Post," at the Cohan, and "Betty at Bay," at the Thirty-ninth Street Theater.

ON THE RIALTO

NOW it is the "shimmy" which expresses the latest phase of the dance craze. Originating, it is said, on the Barbary Coast, it has swept eastward until it furnishes the piece de resistance of the midnight revues. The public seems rather reluctant about receiving it with enthusiasm, preferring to watch professional performers maneuver its varied wriggles.

Ed Wynn calls the dance "The Gelatine Shake," and Arthur Hammerstein, claiming to have seen it performed in Paris ten years ago, has further dignified it by translating the Wynn term into "La Gelatin Fromissement."

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HENRY MILLER does not seem able to get away from "A Marriage of Convenience." Reviving the costume comedy last spring as a stop gap to more pretentious productions, Mr. Miller has enjoyed a prosperity with it that has not been his with so-called modern plays. His season or two in the comedy brought in substantial returns and now after an unexpectedly brief period in "Daddy Long-Legs," he has again revived it with himself and Ruth Chatterton playing the leading parts.

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AFTER a long wait Channing Pollock appears to have two big hits on his hands in "The Crowded Hour" and "Roads of Destiny." Both plays have been long in the process of presentation, and it was only the indomitable faith of their author which finally brought them to Broadway life—and profits.

Mr. Pollock, who is leaving shortly for the Pacific Coast, has already had a third play accepted this season. It is named, curiously enough, "The Lunatic" and will be presented by A. H. Woods.

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NOT since the week of September 9 has there been a flood of plays comparable to that which will sweep Broadway next week. The list is notable since it is headed by a new Barrie comedy. But there are also native comedies and musical plays to interfere with the critics' last minute Christmas shopping. Some of these productions, obviously, will not engage critical attention for a matter of days following this presentation.

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OF the eleven plays which came to New York in the week of September 9 but two are remaining—"The Unknown Purple" and "Forever After." Both of these plays have registered a solid success. Indeed, William A. Brady is so elated over the prosperity of the latter that he has wagered its engagement here will outlast "Friendly Enemies."

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IN CONNECTION with engagements has it occurred to any Broadway chronicler to glance in the direction of the Bramhall Playhouse? There Butler Davenport continues to uplift dramatic art and patronize the advertising departments of the newspapers.

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AN odd title has been chosen for the new play which Arthur Hopkins is to present at the Vanderbilt. It is called "The Goy Wife," though printers will insist on having it "The Coy Wife" and "The Gay Wife."

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LONDON is negotiating now for the New York cabaret revue. Overtures were recently made to the manager of one of the hotel shows to take his production to a Piccadilly restaurant. Thus has the fame of the cabaret spread. Originally comprising singers it has been elaborated until to-day it is comparable in its scope to the musical comedy.

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MEANWHILE Dr. Ziegfeld has arranged to present "The Midnight Frolic" not only on tour—but in the Folies Marigny in Paris, thus helping to maintain the American showman's high prestige abroad. The long list which begins with Barnum now ends properly with Ziegfeld.

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OVER-SOPHISTICATED New York has another crime to answer for. Robbers who killed two bank officials and seized $13,000 in Brooklyn were allowed to escape because they were believed to be actors performing in a motion picture. New York—and particularly that section in the vicinity of Broadway and Forty-second street, prides itself on its keen perceptions and its alertness, and then something comes along like a daring bank robbery to prove that New York can be too keen and too alert.

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THE long-waged battle between the allied forces of managers, newspapers and city authorities, and the speculators has been terminated with victory perching on the standards of the former. A measure has been adopted by the Board of Aldermen which will be effective as soon as Mayor Hylan signs it. It will stop the sale of theater tickets in excess of the price on the tickets.

Somehow or other the skeptics along Broadway—the men from Missouri—are going to wait and see.

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IT IS almost time for Oliver Morosco to re-enter the New York lists. He has not been active in several months. It is said he is placing great hope in "Cappy Ricks," which is destined for Broadway.

LATEST LIBERTY THEATER NEWS

Marie Dressler, who is making a special patriotic tour of the Liberty Theaters, devotes every afternoon to entertaining the wounded soldiers in the base hospitals. Miss Dressler was the guest of General H. P. McCain during her engagement at Camp Devens last week.

Maude Powell played to capacity business in Camp Dodge last week.

Frances Ingram, of the Chicago Grand Opera Association, who is making a special patriotic tour of the eastern camps, is known as the "little singing daughter of the regiments."

The Mayor of St. Louis entertained all the St. Louis men of Camp MacArthur last week at a Liberty Theater party. Eleven hundred men were his guests.

Louis Edward Sheasky, bandmaster of the 88th Infantry, has been engaged as first violinist for the Camp Dodge Liberty Theater orchestra.

"Mme. Tamaki Miura, of the Chicago Grand Opera Association, was a wonderful success," writes Manager Geo. J. Breinig, of the Camp Grant Liberty Theater.

"The Better 'Ole" played a special patriotic engagement at Camp Upton last Sunday.

The Atwell and Moss Vaudeville Co. gave free vaudeville shows for the convalescent patients at Camp Devens last week.

Harry Stafford, dramatic director for the War Department Commission on Training Camp Activities at Camp MacArthur, reports an extremely busy week. Men of the camp trained by him presented eight vaudeville acts in all the wards at the Base Hospital.

The reconstruction of the Liberty Theater at Camp Bowie was completed Dec. 1. The Camp Hancock theater stage has been enlarged. Liberty Theaters have been discontinued at Camps Cody and Fremont.

The Smileage Division of the War Department, Commission on Training Camp Activities has discontinued all efforts to promote the sale of Smileage. From now on they will concentrate their attention on getting in outstanding Smileage.

A novel use has been found for the Liberty Theater at Camp Logan, at Houston, Texas. The playhouses in the military camps have always been more than theaters—they are in a sense town-halls, where meetings, education, moving picture exhibitions and kindred activities take place. It remained for Camp Logan to utilize the theater as a naturalization place for alien soldiers.

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E. W. Weil to Produce Three Playlets

E. W. Weil has started the production of three short plays which will soon be presented on Broadway. A burlesque of the three plays will come at the finish of the performance. For each playlet a star has been chosen. Arnold Daly will appear in one, despite his threat some weeks ago to sail for England. Mimi Agugli has been chosen for another, said to be a tragedy. Philip Moeller, who wrote a number of Washington Square playlets, has written two of the Weil playlets.

WITH STAGE PLAYS AND PLAYERS

BELIEVES DANGER TO THEATERS FROM INFLUENZA IS NOW OVER

Jules Murry of Shuberts Optimistic Over Outlook and "Holdovers" Cause "Unreported Cases" Scare—Surgeon General Warns

JULES MURRAY, booking manager of the Shubert theaters, is not inclined to agree that the influenza epidemic is reviving all over the country, as stated in a warning issued a few days ago by Surgeon General Blue, of the Federal Public Health Service at Washington.

Dr. Blue says that reports received by the service show a recrudescence of the disease practically from one end of the country to the other, and urges the closing of the schools at the first signs of the reappearance of an epidemic. An increase in the number of cases, he continues, is shown in reports from San Francisco and other Pacific Coast cities, Indiana, Iowa, Kentucky, Ohio, Nebraska, Missouri, Mississippi, Washington, West Virginia, South Carolina, Vermont, Massachusetts, Pennsylvania and New Jersey. In many places, it is stated, conditions are worse than they were during the original epidemic.

Sees Nothing Alarming

Mr. Murry, however, contends that there is nothing alarming in the situation in the Middle West, the South and the Pacific Coast cities. On the Pacific Coast, he says, there have been slight recurrences of the epidemic, as well as in parts of the South, but his reports indicate that the cause is "unreported cases" and "hold-overs," rather than new cases.

The report that Cincinnati might be closed again, Mr. Murry emphatically declared untrue, his advices being that there is not the slightest danger of that happening. Another city reported as still closed—Hamilton, Ontario—is playing, and the theaters have been open for some time there. Peoria, Ill., also reported closed, is open, too. There are some towns in Texas, notably San Antonio, which are closed, for more or less good reason. Savannah, Macon, Greenville and Spartanburg are under local quarantine, as is Toledo, Ohio. Conditions in these cities, however, are getting better every day.

Another report which Mr. Murry said was untrue is that Indiana is likely to go under a ban. There is nothing to indicate this in the big cities such as Indianapolis and Terre Haute, both of which are open.

In the East all danger of any serious recurrence of the "flu" is out of the question, health officials say.

* * *

"Half Past Eight" Ends Tour in Syracuse, N. Y.

"Half-Past Eight," a musical revue, closed its career at the Empire Theater, Syracuse, N. Y., on Saturday, Dec. 14, after a life of five days. Several members of the company of thirty refused to appear on the stage for the matinee unless paid.

Edward B. Perkins, still in his twenties, apparently was the sole backer. He explained that other backers had withdrawn before the company left New York after rehearsals, and that he had intended to see it through alone.

Mr. Perkins, ill at the Onondaga Hotel in Syracuse, expressed his intention of returning to New York with the loyal members of his company, and reorganizing.

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Walker Leaves Fort Dodge; Bad Conditions Cause

H. L. Walker, who in November leased the Princess Theater in Fort Dodge, Iowa, and had assumed the management, has given up his lease and has gone back to Aberdeen, S. D., his former home.

Mr. Walker gave as his reasons the unusual conditions caused by influenza, and also his inability to secure good stuff on account of conditions owing to the war.

P. M. Nugent will again assume the management of the house.

Big Tour Planned for "Lord and Lady Algy"

William Faversham and Maxine Elliott will make a transcontinental tour in "Lord and Lady Algy." Only the chief cities of the country will be visited, owing to the fact that Miss Elliott is booked to sail for England in April. The company supporting the stars includes Frederick Lloyd, Philip Leigh, Mary Compton, Robert Ayrton, Emily Fitzroy, Maud Hosford, Eleanor Benedict, Harvey Hayes, Percy Waram, Erville Alderson, Franklyn Fox, H. Jess Smith, Herbert Belmore and Frederick Raymond.

Next fall Mr. Faversham and Miss Elliott plan a joint starring season in New York, probably opening with "The Prince and the Pauper," which Amelie Rives has made from Mark Twain's story. This play was to have been produced this winter, but as it is not ready as yet it may be used by the Faversham-Elliott combination in the early spring.

* * *

"Kiss Me" Becomes "Oh, Joy!"

The Shuberts have decided to call the musical version of Arthur Pinero's "The Magistrate," which they are now producing, "Oh, Joy" instead of "Kiss Me," as first announced. In the cast are George Hassell, Mollie King and others.

Catherine Proctor, who was this season the leading lady for Leo Ditrichstein in "The Matinee Hero." Last Spring Miss Proctor accompanied the "All Star "Out There" Company, on tour for the Red Cross, as general understudy for the feminine roles. The above photograph is a copy of the painting by Austin Shaw

SMILEAGE WANTED

Holders Invited to Send It for Liberty Theaters' Use

With the sale of Smileage discontinued every effort is being made to have holders of Smileage tickets forward them at once to soldiers for use in Liberty theaters. J. Howard Reber, commission representative in charge of the New York office, said:

"The boys need entertainment more than ever. Those now in camp will be restless until they are mustered out, and when the boys return from 'over there' every energy will be directed to keep them entertained during the camp detention. Thousands of Smileage books have not been used and we hope all holding these coupons will send them at once to their friends in camp.

"If desired they may be sent to the War Department office, 1520 Broadway, New York, where necessary arrangements will be made to forward them to the boys in camps. Our campaign to entertain the boys has been intensified and we hope to have the co-operation of all holding Smileage."

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"The Victory Girl" Liked in Toronto

"The Victory Girl" was the attraction at the Royal Alexandra Theater, Toronto, the week of Dec. 9 to 14, and proved a popular bit of entertainment. Justine Johnstone, the featured player, scored a success, despite the fact that she was suffering from a cold which interfered with her singing.

Alan Edwards was well received as the hero, and Frank Fay, the comedian of the piece, was really funny. Violet Dale and Harry Connor also contributed in no small measure to the success of the piece.

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George Grossmith Here to Get Plays

Lieutenant George Grossmith, R. N., comedian and producer, arrived here this week from London for the purpose of looking over new productions, with a view of acquiring desirable plays for England. The big producing firm of Laurillard and Grossmith now controls many London successes. He saw "Nothing But Lies" at the Longacre Theater the other night and immediately opened negotiations to secure the rights to the play for England.

* * *

Schoeffel Leaves $510,400

The late John B. Schoeffel, Boston theatrical manager, left an estate of $510,400, consisting of real estate to the value of $113,859 and personal property amounting to $396,541. His summer residence at Manchester, Mass., is appraised at $43,650, and land and buildings on Haymarket Place, Boston, on which the Tremont Theater is situated, $70,209. Mr. Schoeffel was for many years head of the Tremont Theater, one of Boston's finest theaters.

STAGE HANDS AGREE TO DONATE SERVICES

Local No. 390 Will Work Without Pay for Liberty Theater Performances

New York Local No. 390, International Alliance of Theatrical Employes, has voted that its members may work free at any camp where the War Department Commission on Training Camp Activities or the Stage Women's War Relief Fund may request. The decision came in connection with the production of "The Better 'Ole," which Charles Coburn and his company gave at the Liberty Theater at Camp Upton on Dec. 15. Mr. Coburn and his actor associates gave their services on that occasion. Their scenery was transported to the Liberty Theater overnight, and handling it would have imposed considerable expense if behind-the-scenes workers were not also ready to volunteer. J. Howard Reber, New York representative of the Commission, took up the matter with union officials. The result was thus stated in a letter from Charles C. Winthrop, corresponding secretary:

"This local has unanimously voted that it will be pleased to allow its members to go to Camp Upton and work, gratis, on the day in question and also any other camp that the Commission on Training Camp Activities or the Stage Women's War Relief Fund may request them, being glad of the opportunity to help in any small way the work that is being carried on by the Stage Women's War Relief Fund and the Commission on Training Camp Activities."

* * *

Hammerstein to Return to Grand Opera

Oscar Hammerstein has announced that he will return to the production of grand opera in January, 1920, his 1910 contract with the Metropolitan Opera Company, by which he agreed to keep out of the grand opera field ten years, expiring at that time.

Already stored in New York, Mr. Hammerstein says, are the complete scenic productions for thirty operas which he presented in London in the seasons of 1910-11 and 1911-12. He has also received bills of lading for ninety-four cases, containing 6,000 costumes used in these operas. The costumes have been in storage in Toronto.

Mr. Hammerstein's plan is to produce "opera for the people" twelve months in the year at low prices. It is planned to give the operas in the Manhattan Opera House, now under lease to Morris Gest.

* * *

Players Return from Work in Army Camps Abroad

Four members of the Over-There Theater League, who have been doing great work in France, returned to New York on the French liner La Lorraine Monday, Dec. 17. They were Elizabeth Brice, William Morrissey, Lois Meredith and Tom Gray.

* * *

Plan Morning Matinees

Starting Thursday, Dec. 26, at 10.30 A. M., the Palace Theater will give free morning matinees each Thursday for wounded soldiers from local hospitals.

Frank Bacon has won a two-fold success in "Lightnin'." He is credited with giving one of the best performances of the season, and is co-author of the play

Canadian Theaters Doing Well

The new Allen Theater at Regina, Sask., built by Julius Jay Allen, is nearing completion and will open about Jan. 1 with high class pictures. The new Sherman Theater, built and operated by W. B. Sherman, opened Dec. 2 with musical comedy and pictures. The Roseland Theater has changed its policy from pictures to musical comedy.

The Regina Theater will play road shows the first half of the week and vaudeville the latter half. "Daddy Long-Legs" opened there Dec. 9. Arrangements are being completed whereby Pantages vaudeville will be extended to Regina and Saskatoon. The Rose and Rex picture theaters are doing excellent business.

McINTYRE.

FIGHT TO KILL "SATISFACTION CLAUSE" TO GO TO U. S. COURTS

Paul H. Turner, Attorney for Actors' Equity Association, to Reopen Issue Vainly Pressed in Local Courts

IN AN effort to upset the contested "satisfaction clause" in theatrical contracts, a legal fight is to be begun shortly by Paul N. Turner, attorney for the Actors' Equity Association in the federal courts.

The clause was sustained not so long ago by the Court of Appeals, after a long fight waged against it by attorneys representing John E. Hazzard. Hazzard was summarily dismissed from a production after working in it for twenty-five weeks with a contract calling for thirty weeks of employment. The dismissal was based on the "satisfaction clause," which reads:

"You are to render your exclusive services to our satisfaction in such plays or plays and in such characters as we may desire you to appear in."

Hazzard brought suit to recover the additional five weeks' salary at the rate of $225 a week in 1915 before Judge Whitaker and a jury, but the judge dismissed the action without permitting the jury to pass on the case.

The Appellate Court sustained Judge Whitaker, although by a divided vote, and permission for a continuation of the appeal was granted. The case was then carried to the Court of Appeals, where the legality of the clause was reaffirmed.

"The clause is absolutely unfair to the actor and I will take the case into the higher courts to test its validity," said Mr. Turner, in announcing a reopening of the case. "I will carry it to the Supreme Court for a final decision, if that extreme action becomes necessary."

Arranges Double Bill for French Theater

Director General Jacques Copeau has arranged for the presentation of the third double bill of the season at the French Theatre du Vieux Colombier on Monday night, Dec. 23. The plays will be "Les Caprices de Marianne," by Alfred de Musset, and "Le Pardeau de La Liberte," by Tristan Bernard.

"Les Caprices de Marianne" is a play of Neapolitan intrigue, where the hero is killed at the end. "Le Pardeau de La Liberte" is a one-act satire dealing with the tendency of the newly rich to become virtuous.

Helen Ware, who has added another brilliant success to her long career in her character playlet "The Eternal Barrier." Miss Ware is among the best known actresses on the American stage. Probably the most outstanding performances she has given were in "The Third Degree" and "Within the Law."

Hippodrome Gets Ready for Christmas Party

Everybody at the Hippodrome is getting ready for the biggest Christmas in the history of that institution, the first peace Christmas. A huge tree has found its way into the wonderful Hippodrome basement, which resembles nothing so much as the Santa Claus workshop of our childish imagination. Within a few days it will be loaded with sparkling fruit and flowers and crystal balls and take its place among the features of "Everything." For two weeks at Christmas time the Hippodrome becomes a great municipal Christmas party with thousands of children as its guests. Each star buys the biggest and most beautiful doll that he or she can find, and dresses it in a favorite costume from the show, and one is given away each afternoon of the holiday time to some lucky child in the audience. Every child gets a coupon, and the winning number is drawn from a hat by Lena, largest of all the elephants. The hand of no less a personage than DeWolf Hopper holds the hat in full view of the audience in order that there may be no secret diplomacy, and Mr. Hopper himself makes the presentation speech.

* * *

Auto Kills Aged Actor

Myles Brown, 84 years old, of 513 West Forty-fifth Street, well known along Broadway as an actor of "old man" parts and a model for artists of Santa Claus pictures, was killed in a motor accident Saturday afternoon in front of 259 West Fifty-seventh Street.

Patrolman Ed. Friel carried the aged actor in his arms two blocks to Roosevelt Hospital, but he was dead.

* * *

Stage Women Aid Roll Call

The Stage Women's War Relief Committee is working for the Christmas Roll Call of the Red Cross from the platform in front of the Public Library this week. The workers include Jane Cowl, Elsie Ferguson, Frances Starr, Florence Reed, H. B. Warner and Julia Arthur.

PROFESSION HEEDS RED CROSS CALL

All Branches of Stage and Screen Industry Represented In Christmas Drive

MANAGERS, producers, players and craftsmen of the theatrical and motion picture professions are preparing to do their bit in the second annual Christmas Roll Call of the American Red Cross which will be conducted throughout the United States, Dec. 16 to 23, and stand ready to duplicate if not surpass the splendid record they made while working for the cause a year ago.

The largest single achievement of the profession for the Red Cross last year was the all-star tour of "Out There," which netted $683,448. Everyone connected with the tour gave his or her services; all paid their own expenses; the theaters were donated by Klaw & Erlanger, who directed the tour with Cohan & Harris and George C. Tyler. The stars were Laurette Taylor, Mrs. Fiske, George Arliss, James T. Powers, Beryl Mercer, James K. Hackett, Eleanora de Cisneros, George McFarlane, H. B. Warner, Chauncey Olcott, Helen Ware, O. P. Heggie and George M. Cohan.

The managers did their part—the Shuberts, Arthur Hopkins, Harrison Gray Fiske, John Cort, Oliver Morosco—and with them the big picture producers and distributors—Goldwyn, Famous Players-Lasky, Fox, World, Select. Among the picture stars who gave their time and money to the cause were Douglas Fairbanks, Mary Pickford, William S. Hart, Marguerite Clark, Charles Chaplin, Roscoe Arbuckle, Mae Marsh, Charles Ray, William Farnum and a host of others.

All these and many others again will lay aside their personal interests again this year and jump enthusiastically into the task of raising members and money for the Red Cross.

Percy Mackaye has written a masque called "The Roll Call," which is to be produced all over the country during Roll Call week.

The masque, which employs a community chorus or choir, is suitable for production in large or small quarters. It has nine speaking characters and thirteen pantomimic characters, with Red Cross workers and other characters added in proportion to the size of the stage.

FLORENCE NASH
Starring in "Remnant" at the Morosco

AMERICAN ARTISTS

Philharmonic Society's Program to Present Native Talent

The Philharmonic Society will work for the advancement of American music throughout the coming season. New American compositions will be presented and native vocal and instrumental soloists will be heard. Among the Americans who will appear with the orchestra are Louise Homer, John Powell, Hulda Lashanska, Lucy Gates, Mary Jordan, Max Rosen, Eddy Brown and Mischa Levitzki. Besides the works of American composers of well-established reputation, Josef Stransky's programs will contain compositions of younger men who belong to America's new school of musical production. Reginald Sweet, Mortimer Wilson, Leo Ornstein, Roger Huntington Sessions, Harold Morris, John Powell and W. H. Humiston will be among those who will have a hearing before Philharmonic audiences.

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French War Operetta Shown Here Soon

Already the effect of a cessation of hostilities is becoming noticeable in the producing field. The first of foreign-made operettas in many moons is announced for early production on Broadway. It is to be put on the boards by Andre La Chappelle, Swiss impresario and composer, who has just arrived in New York from Geneva.

The production is entitled "1815" and was originally composed in French under the title of "Les Sent Jours." The theme covers the memorable last hundred days of Napoleon Bonaparte's supremacy, starting with his return from Elba, his triumphant march through France and ending with his defeat at Waterloo and his final departure for St. Helena. The libretto was written by M. La Chappelle and the music is by Josef Lauber of Geneva and Dr. Louis Cappe of Paris.

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Actor Proud of His Wounds

John E. Hines, an actor who most recently was with "Good Gracious, Annabelle," writes from France to say that he is in base hospital 117, A. P. O. 758. He is a member of Co. L, 58th Infantry, and was wounded in action. He says: "May I be so proud as to say I am quite happy over my wound and when well will go back for another. Though an actor am content with the simple part of Doughboy." He would be delighted to hear from friends, and *friends* will write to him.

* * *

The East-West Players

The East-West Players will present four one-act plays at the Lenox Little Theater, 52 East Seventy-eighth Street, on Friday and Saturday evenings, Dec. 20 and 21 and 27 and 28.

The plays are: "The Bridegroom," a satire by Lajos Biro (first production of the Hungarian dramatist in this country); "The Little Stone House," a drama by George Calderon; "His Wife's Whim," a farce by Mark Arnstein, and a revival of the comedy "The Shadchen's Daughter," by Abraham Reisin.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Suitable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Dec. 17, 1918. The following members were present:

Mr. Francis Wilson (presiding), Miss Emmet, Miss Reed and Messrs. Mills, Stevenson, Westley, Harwood, McRae, Hull, Cope and De Cordoba.

New members (through New York office): Dan Baker, J. H. Barnes, Rene de Ahn, Fern Doubleday, Henley Edwards, Franklyn Fox, Jack Hayden, Eve Lynn, Eugene Redding, Patricia Trevor and (junior member) William C. Alley, and (through Chicago office) Alice Esden.

The Boston company of "Business Before Pleasure" is 100 per cent Equity, due to the activity of Deputy Edwin Mordant.

A good deal of interest has been aroused by the news that the Actors' Association of England has become a trades union; in other words, has amalgamated with labor. Many people have been asking why we have not done the same thing in view of the fact that at the annual meeting three years ago a proposal to that effect was unanimously passed. We thought that everybody knew the reason, but as they do not, it is well that our members should be informed on this important point. The American Federation of Labor definitely stated that the only way in which we could enter its ranks was to come in under the White Rats' charter, which covered the whole amusement profession.

As the executives of the White Rats had not been particularly successful in the campaign which they had been waging (indeed they were practically defeated) it would have been rather hazardous for us to ally ourselves with them. Sooner or later we may be offered a charter of our own, but until that time comes we believe that our members would prefer us to continue entirely independent. The power of labor has increased tremendously within the last two years and its position in the governments of every country will become stronger and stronger, for such is the trend of modern opinion. The Actors' Equity Association is not blind to all this, but it is the part of wisdom to wait for the psychological moment.

Managers and actors both come to us to settle questions, and the same issue will be argued by the two sides according to the particular decision desired. For instance, a manager calls us up and states that a certain actor has given his two weeks' notice, and protests against the Christmas lay-off week being included, as he wishes the actor to play for another week. In another case a manager gave one of his actors the same notice, but in this instance the actor thought the manager should give him two full weeks' work and not include the permitted lay-off time. The same ruling must be given in both cases, otherwise we could hardly claim to be an equitable association.

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Lester Jerome's Musical Comedy

"Miss Eleanor" will be put forth by Lester Jerome early in the new year. It is a musical comedy and will first be shown right here in town.

"NINE O'CLOCK REVUE"

Ziegfeld Roof Show Replete with Entertaining Features

Florenz Ziegfeld, Jr., has established another precedent. Realizing that there is a vast public which holds to the old-fashioned belief that midnight is bedtime he has launched a nine o'clock revue at his popular Babylonian retreat atop the New Amsterdam Theater. The enterprise has been received with a warm welcome, proving that the eat, drink and be merry philosophy is in especially high regard now that a fateful day—July 1—is just ahead.

The entertainment of the new revue quite surpasses that provided in previous revues on the roof in the wealth of talent, in beauty and number of coryphees, in color and picturesqueness of costume and scenery. Bert Williams is back with his characteristic drollery. Lillian Lorraine out-Gabys Gaby in pretentiousness of headdress, and sings sentimental songs in a plaintive voice.

Lillian Leitzel demonstrates a marvelous skill on flying rings. Bee Palmer shows the acute symptoms of the new dance disease, "shimmying." Holbrook Blinn declaims upon his old sweethearts, each coming within the vision of the patrons at an appointed signal. Bessie McCoy dances with her accustomed grace, and Hal Dixon exhibits fine equilibrium in imitating a dancing inebriate.

The chorus was made up of many of Mr. Ziegfeld's former "Follies" and "Frolics" girls.

The midnight revue consisted of similar attractive features. Bird Millman in a performance of her wire walking act was an outstanding feature.

Ronan Sends Greetings

Private Sammy Ronan, 52d Pioneer Infantry, sends Christmas greetings from France. He will be remembered for his work in "Home Folks," "Just Out of College" and "Ninety and Nine." Private Ronan appeared with Ann Pennington in a recent picture and also in "Polly of the Circus," a Goldwyn release. His vaudeville career embraces several seasons, all of which he was booked for thirty-nine week swings around the circuit.

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New Pantages Theater in Salt Lake City

Breaking of ground for the new $250,000 Pantages Theater this week received official approval when Mayor W. Mont Ferry turned the first shovelful of earth and city and county officials mingled with the spectators. The new theater marks the first major building enterprise in Salt Lake since the lifting of the ban by the war industries board.

The new theater, when completed next August, will be one of the most imposing structures among western playhouses.

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New Farce by Mark Swan

A farce, as yet unnamed, has been adapted from the French of Keroul and Barre by Mark Swan, and George Broadhurst has accepted it for production during the present season.

"THE MIDNIGHT WHIRL"

Zippy Revue Presented on the Century Roof

Another revue has blossomed forth to keep New York from going to bed after the theater. The Century Midnight Whirl on the roof of the Century Theater has been launched by Morris Gest, and seems destined to make good as a sleep killer.

When it comes to picking a chorus that is easy to look at, Mr. Ziegfeld now has some competition. Mr. Gest himself has garnered a few distinguished service medals in this respect, as will be discovered by any who choose to risk an eye on the forty damsels who grace the Whirl. Their costumes are gorgeous and their singing and dancing are on the most approved revue plan, but such things are not at all necessary if the personal charms are what they should be.

Ed Wynn is the principal pivot in the fun-making. As the "constable" of the roof he wanders about aimlessly but always amiably. He is assisted by pretty Mollie King, who sings fascinatingly; the Dooleys, champions of rough-and-tumble comedy; Charles King, Jay Gould, Rosie Quinn, seemingly more youthful than ever; the Rath Brothers, a couple of Apollos who make feats of strength as graceful and charming as ballroom dancing, and Frances Pritchard.

The settings are elaborate, the action is fast and the music and lyrics by Harry Tierney, Joseph McCarthy and John Henry Mears are sprightly.

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Effie Ellsler Dead at 95

Effie Ellsler, who has a place in the restricted galaxy of America's most brilliant thespians, died at the home of her daughter, Mrs. Frank Weston, at Nutley Park, N. J., on Dec. 12. She was in her ninety-fifth year and to a generation of playgoers now dead hers was a name to conjure packed houses with.

Her career began when a nurse carried her on the stage at the age of nine months and ended in 1873, in which period she served variously as leading woman for the three Booths—Junius Brutus, Edwin and John Wilkes—Edwin Forrest, Charlotte Cushman, Edmond and Charles Kean and other great stars of those days. Traveling to Philadelphia and Pittsburgh by stage coach in summer and by sledge in winter, and by canal, were common incidents of her tours.

Her husband was the late John Ellsler, who built the Euclid Opera House of Cleveland and was associated with Joseph Jefferson as actor and manager.

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Frank Tinney in "Attaboy"

"Attaboy," a soldier show, whose principals will be largely professional players, will begin an engagement at the Lexington Theater on Dec. 23. Frank Tinney, now a Captain in the Quartermaster's Department, will head the cast. The profits of the engagement will be used for the construction of an auditorium at Aberdeen Proving Grounds.

WAR HITS EDMONTON SHOWS

Return of Soldiers Will Put City Back on Theatrical Map—Theater Needed in Calgary

THEATERS in Edmonton are not doing as well as they should, owing chiefly to this being the first week since the influenza ban was raised and the disinclination of a great many people to take any chances and partly to the fact that theater attendance in Edmonton has not been at its best for some time.

Edmonton, until about four years ago, was one of the best show towns in Canada, but has been hit hard by the war, having given a larger proportion of its men to the army than any other city in Canada, most of them of the theater-going class. There is a big foreign element which contributes nothing to the theater. With the return of the men Edmonton will resume its place on the theatrical map.

Calgary has also given largely to overseas service, but has a smaller number of foreigners, and theater attendance there has never been so good as during the past four years, even mediocre attractions being well patronized, the worthy attractions playing to bumper business. The one thing necessary to insure good business in Edmonton after the return of the men from overseas is a suitable theater to house legitimate attractions. The Empire, which is the only theater that can be used for that purpose, is too small and is out of date.

FORBES.

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Fritz Leiber as Hamlet

A new Hamlet made his debut last Wednesday afternoon when Robert B. Mantell presented Fritz Leiber, his young leading man, in the role of the Dane. The performance was given at the Forty-fourth Street Theater, where Mr. Mantell is filling his engagement, and the entire Mantell production of "Hamlet" was used. Genevieve Hamper played Ophelia, and the supporting cast included members of the Robert B. Mantell Company.

Mr. Leiber, who has been with the tragedian for ten years, has been designated by Mr. Mantell as "the only young actor now visible in the theatrical world who shows promise of developing into a great Shakespearean tragedian." The performance will be reviewed in the next issue of THE MIRROR.

LOU TELLEGEN
Appearing for a Second Year in "Blind Youth"

WALKER GIVES PORTMANTEAU PLAN

Season Opens Early Next Month With Revivals and Many New Plays

Stuart Walker will present his Portmanteau season here early in January. Most of the repertory seen two winters ago at the Princess will be revived, including "The Gods of the Mountain," "The Golden Doom," "King Argimenes and the Unknown Warrior." "Gammer Gurton's Needle" will also be revived; and the dramatic presentation of the Old Testament text of "The Book of Job," which was given at four Lenten matinees at the Booth Theater last spring, will be repeated.

There will be many new plays, too; Dunsany's "The Laughter of the Gods," "The Compromise of the King of the Golden Isles" and possibly "The Tents of the Arab." Then there are "The Hero," by Alice Brown; "A Night in Avignon," by Cale Young Rice; "Stingy," by Maxwell Parry; "A Son of Isis," by Thomas J. Kelly, Gregory Kelly's brother; and "A Leaf in the Wind," a translation from the Russian, which will be presented early in the engagement.

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Death of Charles W. Hayes

Charles W. Hayes, general manager for Selwyn & Co., died Dec. 14 in the French Hospital from pneumonia following an attack of influenza. Mr. Hayes was credited while with the Selwyn organization with having put twelve companies of "Within the Law" on the road throughout the country simultaneously, a feat said never to have been accomplished before or since in theatricals. Before his connection with Selwyn & Co., he was a circus manager. It was Mr. Hayes who managed the Barnum & Bailey expedition throughout Europe about twelve years ago.

Mr. Hayes was 42 years of age. His wife, who was Miss Martineau, survives him, as does his father, mother and a brother.

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Olcott at Manhattan

Chauncey Olcott will be seen in George M. Cohan's new comedy, "The Voice of McConnell," at the Manhattan Opera House on Dec. 25. His support is to include Gilda Leary, Richard Tabor, Wilda Marie Moore, Alice Chapin, Harold de Becker and Edward Fielding.

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Rosenthal with Woods

J. J. Rosenthal has resigned as manager of the Bronx Opera House, to take effect the end of December. Beginning with the New Year he will be affiliated with A. H. Woods and assume the management of the Alwoods Theater and office building in Chicago.

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"Take It from Me" for Christmas Eve

"Take it from Me," a comedy from the pen of B. Johnstone, with music by Will R. Anderson, will be produced in New York on Christmas eve by William Moore Patch.

Russian Symphony to Present Artists of Note

Modest Altschuler, conductor of the Russian Symphony Society of New York, has paved the way for the appearance in this country of Safonoff, Scriabine and Rachmaninoff, and now his organization will at its first concert present Serge Prokofieff, the Russian composer and pianist, who will both conduct and play his own works.

Prokofieff's appearance here will be an interesting juxtaposition to that of America's John Powell, who will also play with the Russian Symphony Society during its ten concerts at Carnegie Hall, beginning on Dec. 10 and concluding on March 26.

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New Theater in Fall River

The new Empire Theater in Fall River, Mass., was opened on Nov. 18, with a combination bill of pictures and vaudeville. The screen presentation was "Hearts of the World." The house cost $500,000 and is equipped with the latest appliances in lighting, rest rooms, telephones, and a $12,000 Moller Organ.

The Mayor made a congratulatory speech and Manager A. A. Spitz responded happily. The seating capacity is 1,040 and there is an orchestra of twenty. Up-to-date appointments are to be found throughout.

Los Angeles Houses Reopen to Good Business

Clune's Auditorium in Los Angeles reopened Monday night after a period of eight weeks closing, seven weeks due to the "flu" ban and another to a cancellation.

"Business Before Pleasure," the Montague Glass play, was the offering. A big house hugely enjoyed it. Business promises to be good throughout the week.

"Pals First" is playing at the Morosco a second week and scoring a decided hit.

The Al Jennings picture, "The Lady of the Dugout," is the offering at the Mason, which also reopened last night after eight weeks. This house usually plays spoken drama. The first "legitimate" attraction at the Mason this winter will be Julian Eltinge's vaudeville company.

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Portland Theaters Boom

A fortnight before Christmas finds the theaters of Portland once again hitting the trail of prosperity, after a somewhat protracted season of war-tension and influenza-gloom. There are over 30,000 theater seats in Portland, enough to seat about one-tenth of the population at one time, and most of the seats are filled twice a day or more. The managers predict that there will be no such thing this year as a lean pre-Christmas week.

Malcolm Owen, Once Actor, Killed in Action

Malcolm Owen, a former member of the dramatic profession, was killed in France on Nov. 4 by an enemy sniper. Mr. Owen was the juvenile member of the stock company organized by Manager Oliver E. Edwards, of the old Poli Theater on Church Street, New Haven, Conn., in 1914.

That fall Owen became a member of the resident company of Poli Players in the Hyperion Theater. He left the stage in May, 1915, and enlisted in the British Army the following July. He made rapid progress and became a captain.

He was a member of the British Military Mission which came to this country in November, 1917, and was detailed to Camp Sherman, Ohio, where he had charge of instruction in bayonet fighting. He returned to England in June, 1918.

Just a few days before his death he had been decorated for bravery, had been made a major and had won the Military Cross.

Mr. Owen was married while in the service in England and his widow and parents now live in Toronto.

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Canton, O., Bars Children

Canton, Ohio, which was harder hit by the "flu" closing order than any other city in Ohio, is now admitting only adults to its theaters.

MOLLIE KING—America's Favorite Beauty

STOCK IN MANY CITIES

STOCK COMES INTO ITS OWN THROUGHOUT THE COUNTRY

Railroad Conditions Made Companies Necessary in Many Cities Before Supplied by "Legitimate" —Manager a Monarch

BY HARRY CLAY BLANEY

DRAMATIC STOCK has come into its own. It is no longer a makeshift designed to give entertainment to the public during the summer lull, or in any way distinctly an adjunct of the small town. It has become one of the vitally important activities of the theatrical business, and it is destined for even far greater things.

There is a very good reason why stock so suddenly looms large on the theatrical horizon. It seems to have become a habit to place the responsibility for things, good or bad, at the door of the world war, and it is the war that is responsible, directly or indirectly, for the boom in dramatic stock.

Beginning a year ago, railroad transportation became an exceedingly difficult proposition. Railroad fares were vastly increased, which meant an equally great increase in the expense of sending road companies on tour. That hit the managers a hard blow, but the hardest was yet to come. The coal shortage added to the difficulties of the managers in the matter of transportation, as well as did the necessity for eliminating all but essential travel. It become practically impossible to route a production with any assurance that it would even come close to schedule.

New Plays and New Authors

The result was the establishment of dramatic stock companies throughout the country to fill the vacancy caused by the non-arrival of the road shows. These stock companies have not been presenting the old-time stock favorites, but Broadway successes and plays by new authors. This has given stock a tremendous impetus that puts it in its rightful place in American theatricals.

The stock game, to my mind, is the working or the scientific end of the theatrical business. Now, isn't it true, when one takes into consideration the versatility needed to succeed in stock, and isn't it safe to say, the work involved is a little strenuous for many producers? A man must have a capacity for work, together with a thorough knowledge of the business in general. He can't very well call into conference a stage carpenter and say to him, "Build me so-and-so," without knowing how to go about it himself.

When the stock manager leases a theater, the future of the playhouse rests entirely with him. His first move is to survey the neighborhood, or city, to determine the probable demands of the public at that particular season of the year.

Knowledge of Play Values

Another important feature in the successful operation of stock is a knowledge of plays together with an appreciation of their respective values in different localities. While it is true that many of the late Broadway successes released for stock make good stock bills, it is also a well-known fact that many of them do not, and upon many occasions we have played to more money and given greater satisfaction with new plays by unknown authors than with plays that have proved Broadway successes.

The selection of a competent cast of artists with personality and a capacity for study, coupled with that indescribable "something" that makes friends over the footlights, is most important to continuous life of the stock theater. Shakespeare's words, so often quoted, "the play's the thing," certainly fits this branch of theater entertainment. Once the correct scale of prices has been established to such condition the method of advertising a stock company plays no small part in the organization's popularity.

Stock Manager Takes the Risk

The stock manager must be monarch of all he surveys. He must not only watch his audiences, but become acquainted with them as far as possible, and above all seek every method possible to popularize the members of his company.

Stock differs materially from the $2 theater, better known as the "legitimate." It may be said that the stock manager's own judgment in the entire field of his theater makes for either success or failure. In the case of the legitimate manager, he takes such attractions as are provided by the big booking offices, advertising them in the customary manner, and takes his chances on public approval. The show arrives in town; the manager has nothing to worry about and blames the attraction in the event of lack of box-office interest. The same may be said to apply to vaudeville, where artists provide their own material without risk to the booking office. On the contrary, Mr. Stock Manager actually takes all the risk, manufacturing his own entertainment.

Stock Makes Many a Star

Stock work is the best schooling for the ambitious young artist. Look over the lists of some of our most popular and successful players of the day. Have not Laurette Taylor, Jane Cowl, Marjorie Rambeau, Florence Reed, Cecil Spooner, Fay Bainter, Willard Mack, Leo Ditrichstein and many others had stock experience as the foundation of their success? When artists play fifty-two different parts in fifty-two weeks in stock, is it not true that they have acquired as much experience in one year as they would possibly get in a lifetime by playing one part a year in productions?

Feeling the time opportune for what we long have had in mind, my brother, Charles E. Blaney, who incidentally is the author of more than one hundred plays, and I negotiated for a chain of stock theaters. So far our judgment regarding stock demand has been fully justified. Cities like New York, Philadelphia, Baltimore, Washington and Cleveland have shown every evidence of a revival of this form of dramatic entertainment. It seems merely a matter of doing it in the right way.

A Boon to Rising Authors

We are rapidly adding to our chain of houses, and already we are in a position to be of much benefit to competent and rising young authors. We have in preparation four new plays by unknown writers, as well as two of our own which will be produced at our Yorkville Theater on Eighty-sixth Street before the close of the season.

Let me drive this fact home: Don't think that stock producing is easy work. I want to go on record as stating that I consider the stock producing game not only the most difficult, but the *real, scientific part of the theatrical business.*

* * *

Leave Salt Lake Company

Nana Bryant, leading lady for the Wilkes Players, in Salt Lake City and Cliff Thompson, juvenile lead, her husband, have cancelled their contracts and have gone to New York to take part in one of A. H. Woods' productions. Closing of theaters for eight weeks on account of influenza conditions is responsible for their leaving the West. Miss Bryant and Mr. Thompson will return to Salt Lake next season.

STOCK INNOVATION FOR PITTSBURGH

Pershing Theater Has Two Companies, Each Playing Two a Day Half the Week

Once again Pittsburgh takes its place among leading repertoire centers with a return of stock productions here, and an innovation in the form of two stock companies to alternate with one another during the week. The Pershing Theater, renamed from the old Empire Theater on Collins Avenue, East End, will open Christmas week under the direction of Denny Harris.

The two companies consist of eleven players for each one, headed respectively by Adele Higgins and Arthur Vinton and Elsie Esmond and Bert Leigh. Other members of the companies, which were assembled in New York, are Frank Harvey, Lillian Worth, Wallis Roberts, Margaret Armstrong, Albert Merling, Raymond House, Kendall Hotchkiss, Jane Cavanaugh, Harry Leward, Wilton Chamberlain, Alice Baker, Harry Crosby, John Lyons and Virginia Zollman.

Two performances a day, one presented by each company, are the plans of Mr. Harris. LATUS.

* * *

Hartford to Have Musical Stock Company

A musical stock company is soon to begin performances in Hartford, Conn. It will be headed by Lynn Cantor, prima donna.

The new company will first be seen in "Mlle. Modiste," followed by "Boccaccio," "Fatinitza," "The "Mikado," "Naughty Marietta" and several new operas which will be seen for the first time on any stage. Those so far secured for the organization are Al Roberts, Donald Meek, Frances Ross, Joe Marks and Tom O'Malley.

NEW PLAY BY CRANE WILBUR

The Eternal Triangle Presents a New Aspect in "The Fool's Game"

"THE FOOL'S GAME," by Crane Wilbur, was presented at Ye Liberty Theater in Oakland, Cal., for the first time on any stage, on Dec. 1. The play is termed "a new angle on the eternal triangle," an age-old theme treated in a new way.

There are two very clever comedy acts, but the play is patchy and brutally cruel in spots, and seemed unworthy of the man who could write such wonderful satire as "The Love Liar" and such earnest and inspired drama as "Common Cause." However, its author has so much faith in "The Fool's Game" that he wagers it will be on Broadway inside of three months.

The principal parts were taken by Crane Wilbur as the husband, Adda Gleason as the wife, and Ben Erway, by far the best of the three, as the lover. Marta Golden and Jack Sheehan furnished the comedy element, and Auda Due, Sammy Burton and Marion Dupre completed the cast.

The Fulton Theater this week gave "Some One in the House," an insignificant crook comedy which rested almost entirely upon the shoulders of Paul Harvey, assisted by the Fulton Players, of whom John Ivan was most noticeable.

P. M. MCINTOSH.

* * *

Edmonton Stock Scores

The Orpheum Stock Company, Edmonton, did good business with "Tempest and Sunshine" the first half of the week and "The Chorus Lady" the last half. James Blaine, Jack Milton and Zana Vaughn did good work in both. FORBES.

(*Stock continued on page* 948)

HENRY W. SAVAGE
INCORPORATED
ANNOUNCES

THE SAUCY STAR **MITZI** IN THE GAY MUSIC PLAY

"HEAD OVER HEELS"

Book and Lyrics by EDGAR ALLAN WOOLF. Music by JEROME KERN

TRANSCONTINENTAL TOUR OF
"HAVE A HEART"
The Whimsical Musical Comedy
Book and Lyrics by GUY BOLTON and P. G. WODEHOUSE. Music by JEROME KERN

NINTH TRIUMPHANT SEASON OF
THE STIRRING MUSICAL SPECTACLE
"EVERYWOMAN"
By WALTER BROWNE Music by GEO. W. CHADWICK

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WIDELY DIFFERING IN THEME

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LOUISE MULDENER
Re-engaged "The Man Who Stayed at Home."

Packed Houses Greet Lowell Stock Offering

F. James Carroll, manager of the Opera House at Lowell, Mass., presented last week "A Message from Mars," under the direction of Augustine J. Glassmire. Julian Noa was the selfish Horace Parker and Jane Salisbury was Minnie Templar. George Bryant Conner as the messenger, like the above two, was excellent and deserved the plentiful applause he received. The rest of the cast included Louise Gerard-Huntington, Alice Glennister, Elizabeth Ferris, May Florence and Messrs. Arthur Buchanan, Augustine Glassmire, Kerwin Wilkinson, Holly Pett, Martin Miskell, James Forsythe and Harry Smith. "My Irish Cinderella" is billed for Christmas week and "Queen of Hearts" for New Year's. Houses were packed.

BOLDUC.

• • •

Hartford Audiences Again at Normal Mark

Business at the Palace, Hartford, was for a time shattered by the influenza epidemic, but now the attendance is as large as ever. Many excellent attractions are being presented, "Mother Carey's Chickens," "Daddy Long Legs" and others. Next week, "Captain Kidd, Jr." "Lavender and Old Lace," for the current week, is not up to average.

Faith Avery, ingenue with the players, was taken ill with pneumonia on Monday, Dec. 16, and is in a serious condition in a local hospital. Thelma Booth is proving a capable substitute.—SEYMOUR W. SMITH.

• • •

Two New Members for Somerville Players

Winnifred St. Claire has been signed with the Somerville (Mass.) Theater Players, opening matinee Dec. 16 in "Mary's Ankle." Rowden Hall will open at the same time.

Mr. Hall, who has just been released from the army, is one of the best known leading men in stock, having operated his own company in New York. He also appeared for several seasons with Keith's stock in New York.

• • •

"Common Clay" in Spokane

The Woodward Players continue the success achieved in the first weeks of their engagement at the Woodward Theater, in Spokane, in their production of "Common Clay."

Hazel Whitmore has a chance to demonstrate her ability as an emotional actress and plays the part of Ellen Neal with deep understanding. Robert Brister is acceptable as Hugh Fullerton. William Morse deserves special mention for his portrayal of the difficult part of Judge Filson. A splendid bit of old woman character work is done by Lucile La Valliere.

REN H. RICE.

• • •

New Company at Memphis

The new Lyric Players of Memphis, Tenn., will open at the Lyric Theater on Dec. 30 with "Common Clay." "Under Cover" will follow. Lillian Kemble and William L. Thome will play leads. Others in the company are Mabel Caruthers, Vivienne Osborne, Ella Bittner, Raymond Bramley, James Donlan, M. Tello Webb, K. Ross, and Jerome Fletcher. Daniel E. Hanlon is director and K. M. Grattan the manager.

BOSTON SEES "FOR THE MAN SHE LOVED"

Castle Square Does It, While Copley Presents "The Private Secretary" for Two Weeks

The Castle Square Stock Company did the unusual by putting on a play new to Bostonians, "For the Man She Loved," a melodrama by Carl Mason, which has met with much success elsewhere in stock and on the road. It tells a strong story of man's love and woman's devotion. It suggests, although it does not imitate, such plays as "On Trial" and "The Third Degree," its plot involves a murder—the sudden death of the hero's father, with the heroine accused of the crime, and it is all worked out to a romantic and logical conclusion.

Ann MacDonald and Dudley Ayres play the two leading roles with genuine convincingness. Next week "Mrs. Wiggs of the Cabbage Patch" will be revived at the Castle Square, with Mabel Colcord returning to the company to play Mrs. Wiggs.

The Copley has returned to old-time farce with "The Private Secretary," and it is doing so well that it will be continued next week.

D. CLAPP.

• • •

Northampton Stock Players Present "Gypsy Trail"

The Northampton Players gave "The Gypsy Trail," very attractively staged and to well pleased audiences. Roland Holt, of New York, talked on "Do We Deserve Our Plays?" this being the fourth lecture in the Drama Course which the management is giving for the benefit of the public.

BREWSTER.

• • •

Two Plays a Week by Lincoln Stock Company

The Otis Oliver Players at the Lyric in Lincoln, Neb., are presenting two plays a week to good business. "The Love Pirate" and "Who's Bride Are You?" made the bill week Dec. 2; Dec. 9, "Sis Hopkins" and "Thorns and Orange Blossoms."

Bert Chipman, formerly connected with the Oliver Theater and the Acme Amusement company, is now managing the Quincy (Ill.) company of Otis Oliver Players.

FRIEND.

• • •

Revival of "Trilby" Wins Haverhill Audiences

The Academy Players presented "Trilby." Ione Magrane as Trilby, was excellent, as was Walter Scott Weeks' portrayal of Svengali. Walter Gilbert as Billie, was a delight, and Joseph Barrett as Taffy, was exceptionally good. Lewis Nilsen was Zou Zou, and Mr. Hayden played Gecko, others in the cast being Gilberta Foust, Edward Wade, Marion White and Miss Saxon. "A Marriage for Money" is next.

ISSERTELL.

• • •

Stock Company Adopts Baby

The Alcazar Stock Company, of San Francisco, in general, and Thurston Hall and Belle Bennett in particular, have adopted a little girl of twelve years of age. She does not yet know of her good fortune, but will be made happy Christmas. She is not to be taken from San Francisco, but will be provided with means to be educated.

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EILEEN WILSON

LUCILLE MANION

ADA MEADE

REGINE WALLACE

Fritzi Scheff, Blanche Ring, Grace La Rue, Harry Fox, Marie Carroll, Josephine Victor, Emily Ann Wellman, Lucille Manion, Julia Kelety, Henry E. Dixey, Mabel Withee, Oscar Shaw, Anna Orr, Vera Michelena, Marie Flynn, Edith Campbell Walker, Alexander Onslow, Louise Dresser, Emma Carus, Richard Sterling, Robert Ames, Leon Gordon, George Kinnear, Gatty Jones, Maude Hannaford, Martha Mayo, Florence Earle, Frank Thomas, Frances Carson, Ted Gibson, Clyde North, Joe Opp, Frank Gould, William H. Powell, Eileen Wilson, Gilda Leary, Barrett Greenwood, Jack Norworth, Harry Clarke, Walter Regan, Sydney Shields, Frank Hurst, Byron Beasley, Mary Newcombe, Grace Louise Anderson, R. George Burnett, Earle Foxe, Juanita Fletcher, Ada Meade, Dolly Connelly, Arthur C. Howard, Robert Hyman, Edwin Nicander, Robert Toms, Jack Crosby, Charles Irwin, Beth Franklyn, Eugene Macgregor, Christine Norman, Letty Yorke, Elise Bartlett, Mae Melville, Florence Edney, Gene McVeigh, Charles Leland Marsh, Marion Coakley, Saxton Kling, Norval Keedwell, Sue Macmanamy, Alice Fleming, Edward Mackay, Mabel Carruthers, Helen Lowell, Zelda Sears, Robert Edeson, Norman Kerry, Regine Wallace, Conrad Nagel, Mona Kingsley, Carlotta Monterey, Lawrence Haynes, Nena Blake, Constance Molineaux, Miriam Doyle, David Adler, Beatrice Moreland, Zoe Barnett, Don Barclay, Frank Morgan, Marie Curtis, Alfred Gerard, Fay Maibe, Ray Raymond, Wallis Clarke, Helen Bolton.

Manager for Warren O'Hara and his stocks in New Bedford and Brockton, with Enid May Jackson, Robert Craig, Kalman Matus, Charles Wilson, Carrie Lowe, Mary Moore in the leads. Clyde McCardell and his stock at Somerville, Mass., with Rowden Hall and Winifred St. Claire. James Thatcher and the Poli stocks with Arthur Howard, Mrs. George A. Hibbard, Frank Lyon, Alice Clements. O. D. Woodward stocks with Robert Bristor.

Booking picture players with Famous Players, Vitagraph, George Loane Tucker, Herbert Brenon.

Placed following plays, "Watch Your Neighbor," with Oliver Morosco; new play by Eddie Clark with John Cort.

44th ST. Theatre W. of Broadway Phone Bryant 7292
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H. B. WARNER
in Sleeping Partners
With IRENE BORDONI

SHUBERT Theatre, 44th, W. of B'way. Phone Bryant 8439.
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A new play in a prologue and 4 acts
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DAVID BELASCO Presents
DADDIES
A New Comedy by
JOHN L. HOBBLE

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SHELLEY HULL
IN
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Evgs. at 8.30. Mats. Wed and Sat. 2.30
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New Musical Comedy
The Girl
Behind the Gun
Book and Lyrics by Bolton & Medehouse.
Music by Ivan Caryll.

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LOUIS MANN and SAM BERNARD
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Special Christmas Bill
ERNO RAPEE will conduct
THE RIVOLI ORCHESTRA
Prices—20c.-30c.-40c. Loges $1.00

Dramatic Criticism

(*Continued from page* 938)

plete lack of knowledge of the actual theater and the changes wrought therein in the last decade, (2) a stern discrimination, confounded with poise and dignity, to accept new things and new standards, and (3) a confusion of the stage with the tabernacle pulpit—and founded, on the journalistic side, upon either (1) a desire to attract notice through the eloquent championship of the dramaturgic under dog or (2) a desire to earn salary in peace and comfort by championing all the upper dogs—this native criticism shows a bizarre countenance. It is, on the campus side, a mere very pale reflex of the criticism of William Archer and it is, on the journalistic, a mere equally pale reflex of the criticism of Clement Scott. I doubt if I exaggerate unduly when I say that neither of these critical schools has in the last dozen years expressed a single thought, a single philosophy or a single recommendation that has helped an American producer or playwright, however eager and willing to improve on his labors or to raise his standards.

Progress in Spite of Criticism

If our native theater has in these dozen years made progress—and that it has made very substantial progress there is doubtless no one unwilling to grant—that progress has been made, very largely, in spite of the so-called constructive criticism that has been visited upon it. These dozen years have witnessed the birth of the Hopkinses, the Williamses, the Stuart Walkers, the Washington Square Players and the other small theater groups in the cradle of the newer and finer American stage. And these births have come about in the face of the dramatic and theatrical race suicide persistently, if not entirely intentionally, urged by the frowzy tradition-celebrating campus critics on the one hand and the surface novelty-celebrating journalistic critics on the other.

More Intelligent Critics Needed

What our American theater needs is not more intelligent producers—we have a goodly share of them—but more intelligent critics. In all the colleges and newspaper offices of the land, there are today not more than three or four men writing professional dramatic criticism who could write as sound, as sober, and as searching criticism as was recently expounded in the young producer Hopkins' little book called "How is Your Second Act?"

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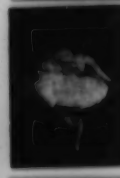

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THEATRICAL MAKE UP

MARKET PLACE IS ON PAGE 1016

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HELEN MAC KELLAR
With "The Unknown Purple" — Lyric Theatre

Charlotte Wade Daniel
GRAND THEATRE STOCK CO. — CLEVELAND, OHIO

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"OH LADY! LADY!" — Address—Hotel Des Artistes, New York

EDDY MEYERS
With "A VERY GOOD YOUNG MAN" — Personal Direction—Chamberlain Brown

WHERE'LL WE EAT TONIGHT

Healy's

A series of New Year's eve celebrations will be held on all floors of Thomas Healy's restaurant at Broadway and Sixty-sixth Street on Tuesday evening, Dec. 31. All three departments will have separate and distinct entertainments. The biggest celebration will be in the Golden Glades, where the new Victory Revue is being presented. A number of new stars will be added for the occasion. The revue is divided into two parts, the first being an all-star ice show and the second a number of specialties. Another special program will be given at the Camp of the Allies. A special New Year's eve celebration will also be held in Healy's Sunken Gardens at Broadway and Ninety-ninth Street.

Reisenweber's

Elaborate preparations are being made for the New Year's eve celebration at Reisenweber's, Columbus Circle. A list of special holiday numbers are to be introduced in the revue "Here and There," in which Ruby Norton is the principal star, with roles played by Midgie Miller, the Eastman Sisters, Stewart Jackson, Margaret Severin and chorus.

Pre-Catalan

The Pre-Catalan Restaurant, West Thirty-ninth Street, near Broadway, is preparing to celebrate its second anniversary under the management of William H. Barnes. The Pre-Catalan has an elaborate revue with a large cast of principals and a large chorus.

Moulin Rouge

A distinct success has been registered by the new edition of "The Revue Intime," now current at the Moulin Rouge. Mildred Holliday, clever dancer, made her appearance here several weeks ago, and her success was instantaneous. Other favorites share honors with the dancer in this unique entertainment.

Restaurant Rambles

Martera's Garden of Venice and the J. B. G. restaurant render an excellent musical program every evening and Sundays.

S. Arthur Nies has opened the Cafe des Artistes grill, which is under his personal management. He has inaugurated a new idea, called the "Artist's Table."

At the Taj Mahal, Hindu restaurant, the food is served to you by native Calcutta girls in costume. Many of the British and American army and navy officers frequent this original eating place.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 28

Theater		Date of Production	No. of Times
Astor	East is West (Harris)	Dec. 25	6
Belasco	Tiger, Tiger (Belasco)	Nov. 12	57
Belmont	The Little Brother (Hast)	Nov. 25	42
Bijou	Sleeping Partners (Williams)	Oct. 5	100
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	70
Broadhurst	Ladies First (Frazee)	Oct. 24	75
Casino	Sometime (Hammerstein)	Oct. 4	101
Central	Somebody's Sweetheart (Hammerstein)	Dec. 25	5
G. M. Cohan	A Prince There Was (Cohan and Harris and Hilliard)	Dec. 24	6
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	153
Comedy	A Place in the Sun (Shubert)	Nov. 28	37
Cort	The Better 'Ole (Coburn)	Oct. 19	82
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	70
Eltinge	Under Orders (Woods)	Aug. 20	145
Empire	Dear Brutus (Frohman)	Dec. 23	7
44th Street	Little Simplicity (Shubert)	Nov. 4	66
48th Street	The Big Chance (Woods)	Oct. 28	76
French	French Players (Copeau)	Oct. 14	90
Fulton	The Riddle: Woman (Mooser)	Oct. 23	79
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	147
Globe	The Canary (Dillingham)	Nov. 4	66
Hippodrome	Everything (Dillingham)	Aug. 22	201
Hudson	Friendly Enemies (Woods)	July 22	186
Knickerbocker	Listen Lester (Cort)	Dec. 23	7
Liberty	Glorianna (Cort)	Oct. 28	74
Little	A Little Journey (Shubert)	Dec. 25	5
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	97
Lyceum	Daddies (Belasco)	Sept. 5	127
Lyric	The Unknown Purple (West)	Sept. 14	123
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	116
Miller's	Back to Earth (Dillingham)	Dec. 23	7
Morosco	Remnant (Cook)	Nov. 19	49
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	122
Playhouse	Forever After (Brady)	Sept. 9	130
Plymouth	Redemption (Hopkins)	Oct. 3	82
Princess	Oh, My Dear	Nov. 27	39
Republic	Roads of Destiny (Woods)	Nov. 27	39
Selwyn	The Crowded Hour	Nov. 22	45
Shubert	The Betrothal (Ames)	Nov. 14	53
Vanderbilt	The Goy Wife (Hopkins)	Dec. 25	6
Winter Garden	Sinbad (Shubert)	Sept. 2	145

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DAVID BELASCO
Season 1918-19

DAVID WARFIELD
In "The Auctioneer"

FRANCES STARR
In "Tiger! Tiger!"
A New Play by Edward Knoblock

"DADDIES"
A New Comedy by John L. Hobble

"TIGER ROSE"
A Melodrama of the great Northwest by Willard Mack
with LENORE ULRIC

"POLLY WITH A PAST"
A Comedy by George Middleton and Guy Bolton
with INA CLAIRE

"THE BOOMERANG"
A Comedy by Winchell Smith and Victor Mapes

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NOTICE

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY MANNERS

David Gerber, Attorney
32 Broadway, New York City

A. H. WOODS' ATTRACTIONS

SEASON 1918-19

MARJORIE RAMBEAU
IN
WHERE POPPIES BLOOM
CAPACITY ALWAYS

FLORENCE REED
IN
ROADS OF DESTINY
REPUBLIC THEATRE

MARY NASH
IN
THE BIG CHANCE
48th ST. THEATRE

SHELLEY HULL
IN
UNDER ORDERS
WITH
EFFIE SHANNON
ELTINGE THEATRE

BUSINESS BEFORE PLEASURE
WITH
BERNARD and CARR
GARRICK THEATRE, CHICAGO

PARLOR BEDROOM AND BATH
WITH
FLORENCE MOORE
SELLING OUT EVERYWHERE

LOUIS MANN AND SAM BERNARD
SAM BERNARD AND LOUIS MANN
IN
FRIENDLY ENEMIES
HUDSON THEATRE

THE WOMAN IN ROOM 13
BY SAM SHIPMAN AND MAX MARCIN

UP IN MABEL'S ROOM
SELLING OUT PARK SQUARE THEATRE BOSTON
WITH
HAZEL DAWN, JOHN CUMBERLAND
WALTER JONES

LEW FIELDS
IN
FRIENDLY ENEMIES
WITH CHARLES WINNINGER
BOSTON AND PHILA. COMPANY

THE DRAMATIC SENSATION
EYES OF YOUTH
SELLING OUT
LYRIC THEATRE, PHILADELPHIA

5 COS
EYES OF YOUTH
BUSINESS BEFORE PLEASURE
PARLOR, BEDROOM AND BATH
PLAYING EVERYWHERE

STARS AND NEW ATTRACTIONS SEASON 1919-20

PAULINE FREDERICK
IN
LADY TONY
BY WILLARD MACK

MARJORIE RAMBEAU
IN A
NEW PLAY

BARNEY BERNARD
IN A
NEW PLAY
BY MONTAGUE GLASS AND JULES EckERT GOODMAN

FLORENCE MOORE
IN
BREAKFAST IN BED
BY HILLARD BOOTH

BERNARD GRANVILLE
IN
CALL A TAXI
A BIG MUSICAL PLAY
BY EARL CARROLL

THE PEARL OF GREAT PRICE
BY ROBERT McLAUGHLIN

IN LONDON

FAIR AND WARMER
POTASH & PERLMUTTER
EYES OF YOUTH
CHEATING CHEATERS
UNDER COVER
DADDY LONG-LEGS
POTASH & PERLMUTTER IN SOCIETY
THIRTEENTH CHAIR
WITHIN THE LAW
PARLOR, BEDROOM and BATH
IN PREPARATION
BUSINESS BEFORE PLEASURE
UP IN MABEL'S ROOM
THE KISS BURGLAR
ALMA, WHERE DO YOU LIVE?
FRIENDLY ENEMIES
THE RAINBOW
COMMON CLAY
THE WOMAN IN ROOM 13
READY TO OCCUPY

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THEATRES
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VAUDEVILLE VOLLEYS—From

The Midnight Shows Owe a Lot to Vaudeville—The "Shimmying" Vogue—Big Theater Business—Varieties Losing Adelaide and Hughes—Cressy Gassed in France—Lillian Russell's "Come Back"

THE midnight and nine o'clock entertainments sure do owe a lot to vaudeville. Consider the new Century "Midnight Whirl" with Ed Wynn, the Dooley brothers, prime products of the varieties, and Charles and Mollie King. And the Ziegfeld double header with Bert Williams, Fannie Brice, Bessie McCoy Davis, Bird Millman, Mlle. Leitzel and the rest.

The Bucks and Stampers may write the shows, Urban may design the settings, Ned Wayburn may work out the chorine evolutions, and the chorus beauties may be the cream of the gay white way, but it's vaudeville that supplies the backbone of the entertainments. There's no getting away from that fact.

If you doubt it, observe the way Fannie Brice is going on the New Amsterdam roof and the smashing hit of the hilariously careless Dooley brothers atop the Century.

Police to Ban Shimmying?

Comment upon the evening entertainments can't pass without a little mention of the way they go in for "shimmying." Only last week it was reported that this evolution, which has come to us via the Chicago black belt, had been banned in all dancing places by the police department. If the shoulder-and-arms dance has been barred, the Broadway restaurants do not seem to have heard of it. Only the other night upstairs at Rector's everyone was shimmying with a vengeance—and getting away with it. Anyway, the theatrical managers haven't been warned.

The shimmy runs all through the Ziegfeld Frolics, despite Bert Williams' song "You Can't Shake that Shimmy Here." And the Century roof show is a riot of it. There they go Ziegfeld's tight fitting shimmying costumes one better by making it a brief one piece affair.

And talking of the Century entertainment, Morris Gest has certainly staged a syncopated pagan revel. Gest has started something with his song, "Button Me U'p the Back," in which the chorines invade the audience in bloomers, carrying their costumes, which they slip over their heads at the chorus. Then they back up to a table and it's up to the audience to do the rest.

Smashing Business of Theatres

The New York theaters keep right on doing a smashing business. The metropolitan hotels are jammed and the city is crowded with strangers. Thousands of people are in town to welcome returning soldiers, regiments of khaki boys are seeing the city, and an avalanche of buyers are here stocking up for the spring peace prosperity. The Palace, for instance, has sold out for every single performance since the end of the "flu" epidemic.

The whole thing is the natural rebound of things with the end of the war. The Broadwayites have been watching "Friendly Enemies" and "Three Faces East" to see if either war play will be affected by the end of the conflict, but both of them keep right up to the $15,000 a week mark. Explain it if you will by saying that "Friendly Enemies" will be kept on, due to its comedy element, and that the mystery vein of "Three Faces East" will hold that piece up, but it is true, nevertheless. On the other hand, "By Pigeon Post" was sidewiped off the map by the armistice. Draw your own conclusions.

Palace Benefit Nets $75,000.

The big Palace benefit for the Jewish War Sufferers, held Saturday night, netted in the neighborhood of $75,000, with boxes and loges drawing a thousand each. Harry Lauder sang, and George M. Cohan, Willie Collier, Weber and Fields, Blanche Ring, Al Jolson, and dozen of others all starred.

What's this we hear of Herbert Brenon kidnapping Lillian Lorraine from the Ziegfeld shows to star in motion pictures in England? Lillian tried the pictures before and perhaps the movie bug is still with her. Anyway, so goes the rumor. Or will it be Marie Doro?

For three days after the Creel party sailed out of New York harbar, Blanche Bates (Mrs. George Creel) heard from her hubby by carrier pigeon. Creel had been tremendously interested in his wife's sketch, headlining the Palace this week, and he sent suggestion after suggestion by pigeon from midocean. And a long cable arrived just before Mrs. Creel opened on Monday afternoon.

Dancers for Musical Comedy.

Vaudeville is going to lose Adelaide and Hughes, that exquisite dancing duo, at least in a measure. Adelaide and Hughes have been signed for the new Cohan and Harris show, "The King's Double." However, since their terpsichorean specialty is introduced only in the last act, part of the evening will still be their own and they intend to play the metropolitan Keith variety houses for at least a few weeks.

According to all reports Klaw and Erlanger believe they have discovered a stunning beauty in Fay Marbe, who will play the titular role in their forthcoming production, "The Velvet Lady." Vaudeville has seen this Miss Marbe, who seems happily cast in the velvety star part.

Victor Morley has set sail for London. He will play Joseph Coyne's aviator role in "Going Up" in the British provinces. At least that's the rumor.

E. F. Albee Thanking Artists.

E. F. Albee, head of the Keith circuit, has been immensely pleased with the way vaudeville responded all through the war. He has frequently expressed his gratification. Now he is taking full-page advs. in the Christmas trade papers to personally congratulate and thank each and every one of the 2,500 performers who entertained soldiers during the duration of the war and the several hundred artists who went to France to play the dugout circuit. The advs. will carry every one of the names.

Speaking of playing the dugout circuit, Will M. Cressy was gassed in France just before William Hohenzollern decided to give up his bookings. Will had gone over with the Overseas Theater League and was up near the front lines when some hun aviators selected the neighborhood as a target for bombs. In dodging one that fell near him. Cressy slipped into a gas filled shell hole. The comedian is now reported to be all right again.

Every one in the theater district will be glad to know that Captain Cushman Rice is about again. Rice has been dangerously ill, in fact his life was despaired of several times. A blood transfusion operation, in which the wife of a New York physician gave her blood to save his life, alone pulled him through. Rice was in France for a year with a flying circus. He sky-piloted with the British, French and finally the American forces before sickness overtook him.

Lillian Russell's Popularity.

Everyone in vaudeville is talking of the way Lillian Russell has come back. Her popularity has taken a great rebound and she is working better than ever. Lillian is breaking variety records everywhere. That's the reason she is returning to the Palace next week as headliner.

The Palace will see the new Marion Morgan act within a few weeks, the dancing specialty having been in rehearsal for some weeks. This season Miss Morgan, who popularized the classic dance in the varieties, is using twenty girls, all beautiful enough for a back to nature full page in Vanity Fair.

Advice for Married Performers

A hunt for Dr. Mary Stope's book, "Married Love," on the part of several discontented wives in the profession sent me in its pursuit also. It is a great volume for married folk of the stage, for its dope is spoken right from the heart. It's the first time that a woman has told her real name in these matters, and the husband who really wants to please can get invaluable pointers from it. It all sounds like authentic information to me.

If I could tell you who was searching madly for the volume in the hope of settling marital infelicity it would set you "furiously to think," as the French say, but, of course, that is out of the question.

While the book is a sensation in England, where the theatrical profession have read it to the last male and female, it is taboo over here, owing to prohibitions regarding the U. S. mails. Still it can be found, and the average reader, professional or otherwise, who needs such information will bless "Old Dr. Mary Stope," who is as human and canny as they make them in this age of inhibitions, mustn't-do-it and finger on the lips.

Poor Johnny Burke went on at the Palace on Monday afternoon terribly handicapped, being very ill. He put his "Ragtime Soldier" turn over strongly, but had to leave the bill. Dandy Shaw succeeded him.

American Dramatic Shake-up

Broadway is talking of the shake-up in the New York American dramatic department. Wesley Hamer has been shifted to another department and now Zit will handle the material for both the Journal and American.

Ida Rubinstein, the famous Parisian dancer, who has been giving her time to war work for the past four years, is considering an offer of $3,500 a week in vaudeville to build up her fortune, so largely expended in works of charity. She is the dancer who so aroused Gabriele D'Annunzio, the poet superman of the Italian war against Austria.

Inspect Animal Acts

An inspector for the Keith people has been making the rounds of all the animal acts and visiting all the theaters to see that the animal quarters are sanitary and comfortable. No cruelty is allowed on the Keith Circuit. Any unkindness to animals is an automatic cancellation of contract. The trained animals must be ruled by kindness, is the dictum of E. F. Albee.

E. F. Albee had "British Day" celebrated in all the theaters on his own and other vaudeville circuits and sent a speech of thanks to the British to 5,000 theaters to be read by actors or actresses.

Lillian Broderick's Hit

Lillian Broderick certainly attracted unusual attention on the Colonial bill this week. Miss Broderick has two admirable reasons for succeeding as a dancer in the varieties, two reasons, indeed, which very nearly equal Lucille Cavanaugh's perfect understanding of vaudeville. Miss Broderick is a comer.

It was a joy to see the way the Colonialites laughed at Harry Watson, Jr., in his screamingly funny turn at the Colonial this week. Watson's depiction of the troubles of a man trying to use a metropolitan telephone is a joy in itself, almost equalled by his tough near-pugilist.

Vaudeville, first always to reflect public events, is already celebrating the return of our boys in khaki in song and story. Witness the success of Edgar Allan Woolf's latest playlet, "When He Comes Back," in which Mrs. Gene Hughes is scoring an unusual hit at the Riverside theater this week, following a recent Palace hit. Woolf has the distinction of being first in the field with his message of peace.

Vaudeville powers that be are pleased with the way Lieut. Gitz Rice is going in vaudeville. At the Colonial this week he is one of the favorite on a strong bill, his war stories and songs going with a bang.

MAKING NATIONS SING

Lillian Lorraine is one of the brightest stars in the new Ziegfeld revues. One of her most popular song numbers is entitled "Kisses."

Anna Chandler is appearing at the Palace, Brooklyn, this week. She is encored repeatedly for "Give a Little Credit to the Navy"

Albert von Tilzer is playing and singing his new hit, "Forever is a Long, Long Time," at Proctor's Fifty-eighth Street this week

The Duncan Sisters have a charming song in "While You're Away." At Keith's, Philadelphia, this week

Harry Cooper is appearing this week at the Orpheum in Brooklyn, where he is singing "Mammy's Pickaninny, Don't You Cry"

Anatol Friedland is the composer of the new song hit, "Singapore." At the Orpheum, St. Paul, this week

L. Wolfe Gilbert wrote the words of "Singapore." He is appearing in a partner act with Friedland

KEITH VAUDEVILLE IN THE GREAT WAR

BY WALTER J. KINGSLEY

Big Circuit Gives of Its Time and Money to Cause—2224 Artists Donate Their Services and Houses Raise Many Millions

WHEN war was declared, A. Paul Keith and E. F. Albee, joint owners of the B. F. Keith Vaudeville Circuit, called their executive staff together and gave positive and detailed orders that its members co-operate in placing the Keith organization at the disposal of the Government, of the Red Cross, and the allied interests working for the good of the nation.

"Service to the flag must be your motto from now on," said Mr. Albee to his lieutenants, "and I want each one of you so to instruct your subordinates. I want the Keith Circuit a unit in backing Government."

From the first Messrs. Keith and Albee assigned their highest-salaried and most valuable men to war work. They made no reservations—everything on the Keith Circuit was dedicated to national service.

Recruiting Aided

The first duty taken up was recruiting. In every Keith theater attractive recruiting booths were placed in the lobbies, supplied with literature and posters, and directed by capable men and women. Artists such as Gertrude Hoffman, Lillian Russell, Grace La Rue, Dorothy Jardon, Harry Houdini and McIntyre and Heath went to the congested business and residential districts and urged voluntary enlistment, with excellent results. In fact, Miss Russell secured more recruits for the United States Marine Corps than any other single agency, and was rewarded with a decoration and the rank of Colonel. Army and navy enlistment posters were displayed in all the Keith theaters and reproduced upon the stage screen. Artists spoke between acts and aided strongly in spreading patriotic propaganda.

Big Factor in Bond Drives

Then came the First Liberty Loan. The Liberty Loan Committee handled the theaters and were given every facility in the Keith houses. Booths in the lobbies, prominent citizens and popular actors and actresses speaking from the stage, and enthusiastic young men and women working as collectors, secured $3,000,000 in the Keith theaters of New York alone.

In the Second Liberty Loan, Keith patrons bought $4,000,000 in bonds. When the Third Liberty Loan was being organized, Governor Benjamin Strong of the Federal Reserve Bank of New York asked E. F. Albee to take the leadership of the amusement interests of New York, covering the Rainbow Division of the Federal Reserve. His call was backed up by the Liberty Loan Committee.

Mr. Albee organized the Theatrical Allied Interests Committee with himself as chairman and A. Paul Keith as vice-chairman. Mr. Albee devoted all his time to organization, and taking his own personal staff of experts with him, opened headquarters in the Fitzgerald Building. He installed a speakers' bureau, a press bureau, departments for posters, literature, salesmen, collectors, autos, and every other need. He mapped out the work in its minutest detail, and set a highly intensive bond-selling campaign in operation on the first day.

The Liberty Loan Committee fixed $10,000,000 as the quota of bond sales for Mr. Albee's committee. The quota was exceeded in the first week, the total at the finish being $33,700,000 in New York City, which brought the theater into Class A, and placed it third in the ranks of big business as determined by bond buying. The Keith theaters in New York bought $11,750,950 worth in the third drive, and over $35,000,000 in other cities.

Mr. Albee's Fine Direction

When the Fourth Liberty Loan came along, the Treasury Department insisted that Mr. Albee again head the Theatrical Allied Interests Committee. Once more he gave his days and nights to the work as chairman. Profiting by the experience of the third drive, the fourth was even more intensively organized, and the greater city was linked up to headquarters by a comprehensive system that took in every theater from the Metropolitan Opera House to the tiniest motion picture place. As before, the vaudeville artists took the keenest interest in the drive and under Mr. Albee's direction spoke in theaters, addressed street meetings, and appeared in Liberty theaters.

Famous and eloquent men volunteered to speak for the committee, and hundreds of devoted women patriots worked in the Stage Women's War Relief. The fourth drive sold $41,154,650 in the theaters of New York, the Keith group alone buying $11,734,400. In the other cities on the Keith Circuit, despite the fact that many of them were closed during all or a greater part of the drive, they succeeded in selling over $10,000,000 worth of bonds.

During this drive the theaters in New York, while open, were half emptied by the influenza epidemic, and the campaign therefore reached a much smaller proportion of the public than in the third drive. Mr. Keith and Mr. Albee personally subscribed to over $600,000 in bonds in the third and fourth drives.

Meant Much to Vaudeville

This work meant more to vaudeville than appears on the surface. In the first place, Mr. Albee placed no time limit on the drives in his theaters, and vaudeville programs as a result were broken apart in the middle, and the effect of the swiftly playing, smoothly arranged bills was sadly gummed up. Nevertheless, the orders were to go the limit.

In the Red Cross drive the Keith theaters were at the disposal of the great war work, and the patrons gave more than $100,000 in the first drive. For the United War Work campaign the Keith theaters in New York collected $131,148.57. Mr. Albee also gave a vaudeville show at the Hippodrome which netted $30,000 for the National War Work campaign. To this he contributed $5,000 for his own ticket of admission. At the dinner of the Vaudeville Managers' Protective Association at the Plaza, there was collected for this fund $14,000, of which Mr. Albee contributed $2,000 personally, and for his ticket to the Victory Ball he paid $1,000. In the first Red Cross drive personal contributions from A. Paul Keith and E. F. Albee amounted to $10,000. They also gave $5,000 to the New York Sun Tobacco Fund, and gave a vaudeville benefit at the Hippodrome which netted some $15,000 for smokes for the soldiers.

Messrs. Keith and Albee equipped an Iowa regiment with instruments and music for a complete band. This unit was held up by quarantine at Governors Island, and the Keith executives not only equipped a band, but supplied a motion picture machine, thousands of feet of film, thousands of copies of popular songs, and then gave a big vaudeville show on the transport the night before it sailed.

Supplied Three Shows to Camps

From the first the Keith Circuit supplied entertainment free of cost to officers' training camps and cantonments, and to all war work benefits. Shows were sent every week to Plattsburg and nearer camps. Experts accompanied the artists and staged the entertainments. The vaudeville artists gave their time and their services with enthusiasm. Hundreds of free vaudeville shows of the highest class have been given for the army and navy at the direction of Messrs. Keith and Albee. In addition, the Keith staff is booking the cantonment theaters free of charge, and artists are playing for reduced salaries. These are distinct from the benefit and free shows given by the Keith people, but the executive work is donated nevertheless.

Boys' Band Organized

Music became a problem in the organization of parades, benefits and patriotic celebrations, so Messrs. Keith and Albee organized the B. F. Keith Boys' Band. The Alhambra Theater Building was taken for school and club purposes, and a staff of musical experts engaged for teachers. Boys from all over the city were taken in as pupils and taught to be bandsmen. Also they are given athletic drill and training in discipline and good citizenship.

Some five hundred boys have been taught in the school and the B. F. Keith Boys' Band now numbers 250 when parading full strength. The boys are excellent musicians.

For an Army Girls' Transport Tobacco Fund the Keith theaters collected $83,000 from their patrons.

Out in Chillicothe, Ohio, the soldiers in the local cantonment were unsupplied with athletic goods and gymnastic apparatus. Keith's Theater, Cleveland, raised $28,000 and supplied 40,000 men with the material for athletic sport and training. Also at Chillicothe, the Keith Vaudeville Circuit gave a seventeen-act vaude-

(*Continued on page* 970)

REED A. ALBEE
Assistant General Manager, B. F. Keith's New York Theaters Company

E. F. ALBEE
Owner B. F. Keith Vaudeville Circuit

The late
A. PAUL KEITH
He was head of the Keith Circuit

MARTIN BECK
Managing Director of the Orpheum Circuit

ACTOR'S GENIUS AIDS COMEDY "TAILOR"

By JAMES MADISON

Vaudeville Artists Can Expand Material Furnished by Professional Writers if Study and Thought Are Given to Task As Is Proved by Frank Tinney Who Got Eighteen Laughs Out of One Little Gag

FOR quick, spontaneous repartee, few could excel the late Nat M. Wills.

A few years ago, after his first Hippodrome season, Mr. Wills jumped across the continent to play a vaudeville date at the San Francisco Orpheum. A professional club called "The Pals" flourished there at the time, and met every Thursday at midnight. At each of these gatherings, some prominent headliner who happened to be playing the Golden Gate city at the time, was designated the guest of honor.

During his first week at the Orpheum, this distinction fell to Mr. Wills. I happened to be out there at the time and was invited to act as toast-master. As a Friar it has been my privilege to attend nearly all of their famous banquets and thus had many opportunities to imbibe the gems of satire and after-dinner wit, uttered by that prince of "roast"-masters, Rennold Wolf. Thus in introducing Mr. Wills to the assembled Pals and guests, I endeavored in a feeble way to follow Mr. Wolf's policy and raked Mr. Wills' past life, fore and aft, as best I could.

Wills Has Come-Back

In due time, Mr. Wills was called upon and here is how he got back at me:

"In my various vaudeville tours," he said, "time occasionally hung heavy on my hands, and I therefore got into the habit of visiting the libraries in the different cities and scanning the various volumes upon their shelves. In nearly every library I noticed a set of books, 'The Writings of James Madison.' So I said to myself, if this fellow Madison can write good enough to make every library buy a set of his books, I'd better hire him to turn out some material for me. But it wasn't until after I had paid him several hundred dollars advance retainer that I found out that the James Madison who had written those books had lived a hundred years ago. However, I had no chance for a come-back, because some of the jokes the present-day James Madison gave me were at least a hundred years old."

Joe Welch Had Ideas

One of the most earnest and sincere vaudeville artists it ever was my pleasure to write for was the late Joe Welch, whose characterization of the shrewd but illiterate East-side Hebrew stood in a class by itself. Joe had very definite ideas as to whether matter submitted to him was funny or not, but he wasn't at all stubborn and even encouraged me to fight him on any point, over which our relative opinions as to its comedy value might differ.

I recall an instance that emphasized sharply in my mind the difficulty of estimating in advance just what an audience will seize upon as boisterously humorous and vice versa. I had just finished reading to Mr. Welch a "bank" routine, in which an ignorant Hebrew, after inheriting $300, had deposited said money in a bank, and in order to make sure that his money was safe, moved opposite said bank and after the bank closed for the day, felt the handles of the front door, to satisfy himself that the doors were securely locked.

"But next day," so the monologue ran, "I drew my money out again anyhow, because I noticed the cashier had on a new suit of clothes."

Sticks to Last Line

When I reached this point, Mr. Welch said, "Jim, I don't think that last line is funny."

I said, "It may not be a scream, but it will at least help to preserve the atmosphere of the routine."

So almost against his own judgment, Mr. Welch decided to use the line once anyhow. And now for the strange part. The very first time Mr. Welch used the bank routine in public, the audience not only laughed at this line, but after catching their breath, laughed still heartier and then broke into applause.

Even from a most optimistic viewpoint, I was inclined to regard it as a lucky accident, but each successive audience laughed and applauded just as heartily, and both Mr. Welch and I were forced to conclude that "you can't always tell"; and the outcome was that I re-wrote the routine so he could walk off on that point with the certainty of always having to respond to an encore.

Artists Could Write

I am frequently asked whether various vaudeville artists could write their own material, and my answer is, "Yes, most of them could if they wanted to,—that is to say, if they cared to develop the powers of mental concentration requisite in digging for laughs."

Nearly all topics have their humorous sides but it sometimes requires hours of intensified thought and visualization to bring these to the surface, and most vaudeville artists don't care to be bothered with such a strenuous task. And it's a lucky thing, too, because that's how the vaudeville author manages to corral his cakes and ale (after July 1, only cakes).

But when an author has completed a routine, no matter how "fat" he may think it is, the artists can almost invariably add additional laughs, and —well, we're all friends, so I can speak truthfully—frequently the biggest ones.

The season that Frank Tinney played at the Century Theater in "The Century Girl," I was his "comedy tailor" and one of the gags I furnished him, ran, to the best of my recollection, about as follows:

Pullman Porter Story

"I used to be a porter on a Pullman car and one time a man got on board who never gave a nickel to nobody, and when he asked me for a berth I wouldn't let him have any. So he had to sit up all night in the smoking room and I was laughing at the way I got even with him, but it turned out the laugh was on me, because at the end of the trip he had me arrested."

"On what charge could he have you arrested, Frank?" asked orchestra leader, Max Hoffman.

"On a charge of 'berth' control," responded Tinney.

Next day Mr. Tinney informed me that the gag had "gotten over," but that he expected to build it up, and sure enough when I stood behind the scenes a week later, I was able to count eighteen separate laughs that Tinney's comedy genius had been able to develop from that one point.

Elementary Fun Essential

The most satisfactory material for a vaudeville author to write, is that of an elementary nature, so that laughs can be obtained without requiring too much thought or conjecture on the part of the audience. In fact, due to the steady influx of motion picture patrons into the better grade of vaudeville houses, there is no longer such a thing as standardized audiences, and the author must aim to strike in his writings a fair comedy average. And elementary fun is best calculated to accomplish this.

Stock Experience Helps

Versatility in theatrical art, is usually a product of stock experience. In this respect, performers who started their professional careers say twenty or thirty years ago, had a very distinct advantage, for there existed at that time from coast to coast, a chain of variety theatres, that not only regaled their patrons with vaudeville specialties, but included also as part of the program an opening farce and an afterpiece or sensational melodrama.

In those days variety-theatergoers were not accustomed "to order their trolley cars for eleven o'clock"; in fact in some of the Western houses the bills offered were so lengthy that they were playfully dubbed "milkmen's matinees." Specialty people were obliged as part of their contract to play anything cast for, and thus in the course of a season had an opportunity to depict a wide assortment of types and characters.

Such famous artists as Weber and Fields, Francis Wilson, Leon Errol and others graduated from houses of this description and owe probably not a little of their present-day success to the schooling acquired therein.

Would Try Experiment

Sometimes I think it would be an interesting experiment to establish in some of the larger cities a two-a-day theater where in addition to the usual vaudeville acts presented, a modernized afterpiece would be put on, with the entire company in the cast. The program could be made up almost entirely of the "younger acts of vaudeville," who would appreciate the chance to acquire all-round experience.

Besides developing their versatility they would become better "studies," thereby making the putting on of new acts from time to time a less arduous task than is often at present the case. And the circuit heads who encouraged this idea would thus profit also, through the increased average of freshness and spontaneity that would gradually creep into their programs.

* * *

Vaudeville was once looked upon by some legitimate stars as more or less of a convenience—a field in which they might labor either between seasons or pending the discovery of a vehicle which would best serve their purposes. It was always open to them. Their names meant much to a bill, oftentimes regardless of their merits as variety artists.

But things have changed. Vaudeville is no longer a convenience. It is a serious business proposition, even with the biggest stars in the business. Moreover, the time has passed when an act can be "just good enough" and still go over, provided the star is of sufficient importance. The star now must give the very best he or she has to offer, or the act fails.

EDWARD F. DARLING

Who is the chief booking expert of the Keith Vaudeville Circuit

WALTER J. KINGSLEY

General press representative of the U. B. O. and the Keith Vaudeville Circuit

IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

BLANCHE BATES OFFERS RED CROSS PLAYLET AT PALACE—OTHER NEW ACTS OF WEEK

"The World Mother"

RED CROSS WEEK is being observed at the Palace Theater this week with Blanche Bates as the headliner in "The World Mother," a Red Cross playlet, by John Murray Anderson and Anna W. O'Ryan. Since all concerned in the production of the playlet, from authors to players, are donating their services to the cause and the entire proceeds go to the drive, critical analysis should really not be applied to the sketch. "The World Mother" is badly knit, from a dramatic and vaudeville viewpoint, blurry in its telling. There are two scenes, one in a London street before an air raid and another in a cellar during a "Zep" invasion. Into the cellar rush four people—a Cockney girl of the streets, an American sailor, a London man about town and a little French girl. Bombs fall outside, wounding a little boy. The four carry the lad into the place of refuge, but are helpless to aid him. From the shadows steps a Red Cross nurse—a figure half real, half symbolical—who ministers to the child and then awakens the four to their war responsibilities. Miss Bates makes a striking figure as the Red Cross nurse, reading her lines excellently. Of the cast, Catherine Nesbitt alone seems to get a grip upon her character, that of the little London street girl. The rest appear lost. "The World Mother" will serve its purpose at the Palace, but it would hardly do for vaudeville.

Blanche Ring

Miss Ring's Palace turn consists of a routine of songs, all of which possess the war flavor. She starts with a lyric explaining her search for a regular Ring song, follows with *I'm Mrs. Dooley*, does a little serious chair number, *Let Me Be Your Bird, Girlie*, which is the lilt of an aviator and a war nurse, follows with a cycle of songs she had been singing in the cantonments, and then really smashes home a big hit with *Bing 'Em on the Rhine*. The audience joined in this with a vengeance and the song proved the biggest hit of any number in any vaudeville house this week. Miss Ring used *The Navy Will Bring Them Back* to finish. The comedienne sticks to the war note throughout, even referring to the fact that her son is an officer in the service. Miss Ring really needs stronger numbers, since, until she reaches *Bing 'Em on the Rhine*, her strenuous efforts to put vigor into her numbers is plainly apparent. But with the *Rhine* song Miss Ring comes into her own. Here she held up the Palace show.

"Sweeties"

This vocal playlet is credited by the program to William B. Friedlander and Will M. Hough. The sketch has a rather good idea, but a weak cast well nigh spoils it. The opening scene discloses an American girl dreaming of her three sweethearts in France, all of whom she has promised to marry. Upon her awakening, a French sweetheart, a "blue devil," comes to propose, but she declines him just as the return of the three Yankee boys is announced. Each soldier in turn, however, explains that he has fallen in love with a little French girl. The little Parisienne's name is the same in each case, so it is clear that the chaps have all been accepted by the one girl. Then the French officer steps from behind a screen. The French maid in question has been his sweetheart, but he again proposes to the American girl. This time she accepts him. Lillian Berse has the one feminine role. The whole cast, however, is crude and the act will need a lot of building up to get over strongly.

Harry Watson, Jr., and Company

Harry Watson, Jr., aided by a company of four, is in vaudeville with some comic moments from last season's Jack Norworth show. Mr. Norworth himself is producing the act, which is divided into two parts. In the first, Watson impersonates a harassed commuter trying to get his home on the telephone. Laden with bundles, Watson jams his way in and out of the booth, losing his nickel trying to find the telephone book, and undergoing the usual tribulations of 1918 'phone service as New York finds it. Watson had the Colonial audience rocking with laughter. This part of the turn is, in fact, a fun riot. Here Watson is assisted by two young women, who depict bored 'phone exchange girls. The second half permits Watson to give his humorous portrayal of a tough pugilist, "Young Kid Battling" Dugan. Here two men, one as an announcer and another as a tough challenger, aid. This is decidedly amusing, although not the riot of the 'phone booth skit. Yet the act can safely be termed one of the funniest things in the varieties.

Janet Adair

With a baby grand, an ornate parlor lamp and an auburn haired girlie at the piano, Miss Adair appears first in black velvet jacket and silver cloth skirt. Later she changes to pink. Miss Adair is not strong on voice, but she has assurance, a careful handling of distinct diction and some personality. The Palace liked her decidedly. Her work runs between the rag and the straight, with a little darky chatter. She opens with "Rockabye Baby with a Dixie

B. S. MOSS
Owner of the Moss Circuit

Melody," and follows with a comedy Spanish lilt. A war and return-of-the-soldiers note runs through all her numbers.

Marquard's Jazz Band

Twelve instrumentalists, picked from naval bands and appearing in the blouses and flaring trousers of the service, with the sailor-pitcher-bandmaster, "Rube" Marquard, to lead them, scored a decisive hit on their vaudeville debut at the Hamilton.

Anniversary Week at the Alhambra

It is anniversary week at the Alhambra, with Nan Halperin, Trixie Friganza and Sophie Tucker dividing the top positions. It is interesting to note that little Miss Halperin has been allotted the toughest position, going on at 10:15 and 4:15, following Miss Friganza and Miss Tucker. The Mosconi Brothers, Laurie and Bronson, Dan Bruno's harmonists, Lalla Selbini, Burns and Ardine, Travers and Douglas, Frank Gaby and Felix and Fisher are on the bill.

Miss Halperin's hit is a decided one in her "Second Song Cycle," while Miss Friganza goes strongly with her new Jean Havez act, "At the Block Party." Miss Tucker and her "Five Kings of Syncopation" make their usual Tucker hit.

Patrons' Request Week at the Royal

The Royal has a Patrons' Request Week bill, topped by Sophie Tucker, who is dividing her time between the Alhambra and Royal, and the Avon Comedy Four in their restaurant skit.

Then there's Kate Elinore and Sal Williams, Joe Jackson, the bicycle vagabond; the rapid fire Harry Breen, Jean Sothern, the screen soubrette; Donald Kerr and Effie Weston, Frank Crumit, for good measure.

PALACE BILL HAS MANY HEADLINERS

Blanche Ring Scores Song Hit —Annette Kellermann Holds Over

This week's Palace bill, topped by Blanche Bates, did not play as well as it looked in the advertising. Karl Emmy's Pets open the show, followed by Harry Master and Jack Krafts in a dancing turn. Then comes "Sweeties" with Lillian Berse. (See new acts). Charles (Chic) Sale appears next in his second week at the Palace. His "Country School Entertainment" was slightly varied, Sale introducing the experiences of a missionary among the savages of the island of Manhattan.

Annette Kellermann concludes the first half of the program with her revue, also slightly changed from last week. Ted Doner is given more time for his work and Miss Kellerman herself has substituted a London Johnny number for her song of the previous week. She does this masculine bit surprisingly well.

Following intermission came Blanche Ring, who found the going rather stiff until she hit into *Bing 'Em on the Rhine*. This proved the big hit of the Palace program. Next came Blanche Bates and company in the playlet, "World Mother." (See new acts). Johnny Burke had the next position on Monday afternoon, but, being ill, left the show after the performance. Moran and Wiser close the bill in their hat juggling offering.

Gladys Hulette in Sketch at at 5th Avenue

Gladys Hulette, the screen star, is topping the first half Fifth Avenue program in a comedy sketch, called "Father's Daughter." Marion Weeks and company is another feature. Janet Martine, a little Parisienne comedienne, is featured at the 125th Street Theater. At the Fifty-eighth Street Cooper and Ricardo are prominent in character skit. Thornton and Thornton are also present. Jimmy Hussey, with his "Somewhere in Vaudeville," is at the Twenty-third Street. Cooper and Gordon, and Ollie Young and April are here, too.

Classic Dancing Features Loew's American

Loew's American program for the first half of the week was nicely varied. Winifred Gilrain and her dancing girls offered a classic terpsichorean turn, a comedy sketch, "Bullowa's Birthday," written by John Stokes, was presented, the Fenwick girls introduced a cycle of songs, Hank Brown and company presented a skit, and Knapp and Cornella were present in their variety turn. Evelyn Nesbit's photoplay, "Her Mistake," was the screen feature.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Albany

PROCTOR'S GRAND — Oscar Lorraine was the headline feature at Proctor's Grand, and he scored with his clever violin work and running fire of talk. The Le Grohs in pantomimic novelty act and clean-cut contortionist work, also won favor. Evelyn May and company appeared in a pleasing comedy,

MAJESTIC—Rosetti and Bingham in a pleasing musical offering, Wood and Lawson in songs, Revolving Collins, Cornetta and Brown, and Hunter and Brown. HERRICK.

Allentown—Bethlehem

ORPHEUM (Wilmer and Vincent)—Macart and Bradford in "Love, Honor and Obey" head the bill, with the Katimura Japs, a good acrobatic act, as the next best bet,

GRAND (Loew's)—The current bill is the best seen in any of the variety houses here this season, and, with the recall of Mr. Loew's artists from the cantonments, we are assured of excellent bookings. Hank Brown and company furnish much amusement, while the Milani Five is the best singing act of the season.

PALACE—Little Hip and Napoleon is a monk and elephant act. Hanvey and Francis do a bit and Tom Foster tells stories and sings Irish songs. FORD L. SHOTWELL.

Anniston—Lyric

The Lyric opens this week with Ione O'Donnell, the queen of the violin, presenting "Hen-Pecked Henry" in combination with pictures. Three changes weekly. Every Sunday devoted to community singing.

W. M. BREWER.

Buffalo—Shea's

Ruth St. Denis and a capable company of dancers enlivened large audiences at Shea's. The composition of the repertoire of dances arranged by Miss Ruth St. Denis and Ted Shawn was varied. The Four Haley Sisters caught the audience.

Jack Clifford and Miriam Wills in "At Jasper Junction" had a clever skit. Jean Adair and Company in "Maggie Taylor, Waitress," went strong. Martyn and Florence; Burley and Burley, and the Four Boises, who perform sensational stunts in mid-air, were very much liked in their respective skits.

J. W. BARKER.

Cincinnati—Keith's

One of the best bills seen at the local Keith house in many a day opened with Helena Jackley in some aerial stunts that took well. Caites Brothers followed, Claud and Fannie Usher got a lot of deserved applause for their clever little act, "Fagan's Decision," Herbert Clifton appeared, William Seabury, assisted by Jeanette Hackett scored in a beautiful dancing act, Lillian Shaw was a big hit, and an imposing melodramatic playlet, "An American Ace," closed the bill with a roar and bang. GOLDENBURG.

Columbus—Keith's

On an interesting bill at the local B. F. Keith's Theater for the week of Dec. 9, Mme. Besson deserves first mention in the sketch called "The Maid of France." Running a close race on the same bill for headline honors is "Juliet" in her "one girl revue," whose act goes over big at each performance. Then there are the "Seven Honey Boys," Earl & Sunshine, the Ward Brothers, The Randalls, sharpshooters.

L. ATWELL LANGLEY.

Fall River

BIJOU—Nada Peters, a charming singer, offered *Give Me All of You, Have a Smile, Sleep Baby Sleep*, selections from "Martha," *My Son* and *The Navy Will Bring Them Back*. Burns and Kissen, *They Go Wild Over Me, Long, Long Trail*. Maurice and Max, *The Kiss Made Me Cry* and *You Will Find Dixieland in France*. Henry and Moore, *Tootsie-tootsie, There's Egypt in Your Eyes*.

EMPIRE—"Hector," the wonderful dog. Emmett J. Welch and his minstrel company offered a good singing act that went big. *Girl from the U. S. A., Mother at Home Sweet Home, In the Moonlight, Kisses, Song of Songs, When I Get Back to Old Virginny* and *Moonlight on the Levee*, being well rendered. Lady Sen Mei is a sweet vocalist with a fine selection of songs.

W. F. GEE.

Haverhill—Colonial

The bill this week includes: Miss Jennie Middleton, violinist, good; Babe Anderson and five girls, in a "girlie" musical review, excellent; Armstrong and Meehan, comedy skit; Alman and Nevins, in a pretty musical and talking act.

C. T. ISSERTELL.

FRANK A. KEENEY
of extensive vaudeville fame

Knoxville—Bijou

Hurrah for Jean Boydell! She is full of good comedy pep and as for personality—oodles of it. She sang *I Am Sorry That I Made You Cry, Sister Lilly*, and *Oui, Oui, Marie*. Nat Burns and Hermose Jose did modern dances. Arthur Whitelaw was as popular as ever.

CHAS. E. KRUTCH.

PEARL REGAY
Appearing with Lester Sheehan in "Five Foot Fancies" in Vaudeville

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Bing 'Em on the Rhine The Navy Will Bring Them Back	Blanche Ring
I Wish I Could Sleep Until My Daddy Comes Home The Worst is Yet to Come Nathan	Belle Baker
Little By Little	Wellington Cross
In the Evenin'	Bert Williams

BELLE BAKER TOPS COLONIAL PROGRAM

Pleasing Bill, with Harry Watson, Jr., a Big Laugh Hit

The Colonial this week has a delightful playing bill, well balanced, varied and possessing several striking high lights.

Elmer El Cleve starts the bill with a bang in his lively xylophone specialty. El Cleve has unusual ability in his line. Lou and Jean Archer follow in a song and dance turn. Miss Archer has unusual personality and the turn might have more tone by better chosen numbers. Just now they tend toward rougher material, finishing with a Bowery number.

In third place Tom Bryan and Lillian Broderick dance home to a solid hit. They use a full stage futuristic setting and run through a fast routine of terpsichorean evolutions. Miss Broderick puts the act over strongly. Wellington Cross comes next with his songs and stories. He is using a new song, *Little by Little and Bit by Bit*. Tarzan, the ape, closed the first half.

Following intermission Espe and Dutton introduce their novelty turn, ranging from cannon ball juggling to equilibrium. Harry Watson, Jr., and company scored a laugh success with their double-barreled skit. Belle Baker, in headline position, was warmly received. She starts with *Give a Little Credit to the Navy*, follows with the Yiddish *I Know He's Only Teasin' but I Love Him*, does her old wop number, *He's Got an Ambish*, introduces *I Wish I Could Sleep Until My Daddy Comes Home*, does a comedy Kaiser song, *The Worst Is Yet to Come*, and finished with *Put It On, Take It Off*. The audience demanded *Nathan* for an encore and then Miss Baker's *Y. M. C. A.* song. Lady Alice's Pets rounded out the program.

* * *

Victory Jubilee Week in Moss Houses

"Victory Jubilee" week is being celebrated at B. S. Moss' Hamilton, Jefferson, Regent and Prospect theaters this week.

The Hamilton had a strong bill for the first half of the week, including Harry Tighe, Grace Cameron, the Six Virginia Steppers, John C. Doyle, Paul Earl and others.

* * *

Philadelphia—Keith's

The Duncan Sisters, and Harry Hines, were the favorites of the interesting bill at Keith's, while Valerie Bergere, in "Little Cherry Blossom," proved an artistic novelty.

The personality of the Duncan Sisters helped put over *Ida from Idaho*, and *Don't You Remember the Day?* D. CONN.

Lawrence—Empire

At the Empire Sam J. Harris, in songs and monologue, went well. Songs used: *When the Town Goes Dry; Everything Is Going, Going Up; The Worst Is Yet to Come;* and *They Never Did That Before We Went to War.*

Others on the bill were Frawley and West, Ellsworth and Foss, Stiener Duo, and Walton and Vivian.

Louisville

KEITH MARY ANDERSON THEATER—Includes Ben Deeley and Barbara La Marr, Jessie Standish, Bert Moorman and Company, Elsa Ryan and Company and Gus Van and Joe Schenck. Business large.

B. F. KEITH NATIONAL—An attractive vaudeville program is also offered, a feature of which is a musical skit styled "An Aeroplane Elopement." Crowded houses rule.

New Haven—Poli's

The Palace had a good bill this week headed by Gus Edwards and his very own people. The act was not as big as usual, but the songs were up to the Edwards standard. *When I Start Longing For You; If I Had a Girl Like You;* and *Welcome Home, Laddie Boy.* Irene Prince and Company gave a clever act, using *When the Boys Come Home* and *Oh, Helen.* Thos. P. Jackson and Company, a good sketch; Wallin and LaFavor, an unusual contortionist act; Tierney and Sabbott.

Pittsburg

DAVIS—In the very excellent bill there are several acts that are decidedly meritorious. Harry Holman and Robert Wright, with Elsie Cort, in a brand new comedy playlet, "My Daughter's Husband," do clever work. The act took well. Thomas F. W. Swift and Mary H. Kelly have a clever vehicle for stage work in "Three Thousand Dollars," a vaudeville vagary," as it is slated on the program. Swift sang two songs, *Well, Now That Its Over* and *Just a Good Little Girl,* that were well received. Mignon, the little mimic, did impersonations of actors and actresses and sang some of their latest hits. One of the most popular was *I Know a Girl.*

LOEW'S—Fully 30,000 attended the opening performances on Monday, December 16, of Loew's Lyceum (formerly the Lyceum Theater). The eevnt was a most important one and Mr. Loew, who attended the opening, was highly pleased at the warm and cordial reception that his initial effort evoked.—LATUS.

Toronto

SHEA'S—Outside of Maud Earl with classic music, there isn't any real feature. Miss Earl singing from "Traviata" and other operas scored. Herbert Williams and Hilda Wolfus with their comedy, Muriel Worth in excellent dancing and "Color Gems," an act of living pictures were other features.

LOEW'S—Billy King and his Zulu Girls are the chief numbers, featuring *My Dahomian Queen.* Cook and Lorenz, with their patter "Married Life," a skit, and Izetta with a piano accordian, provide the other numbers.

HIPPODROME—Lonnie Nace pleased, singing *An Irishman Was Made to Love and Fight, After You've Gone* and *Bye Bye Alexander.* "Recollections," a collection of old-fashioned songs well rendered is the other singing act.

GEO. M. DANTREE.

Waterbury—Poli's

At Poli's are The Autry Trio in a sensational aerial act, Billy and Irene Telaac in songs and dances, May Gardener, the comedienne; Dora Dean with her company of seven people in songs and dances, and Jack Martin and company. The new programme includes La Bernicia, assisted by Kla-Wah-Na and a company of classic dancers, Lew Miller and Ethel Bradford, Billy Inman and Jimmy Lyons, Austin and Carvin, the Melnotte Duo, in an excellent wire act.—C. F. CASWELL.

INTERESTING BILL AT THE RIVERSIDE

Lois Josephine and Tyler Brooke Score in a Dainty Turn

The Riverside bill is an interesting one. The Romano Sisters open in fantastic dances, followed by Lucille and her "Cockie." "What Girls Can Do" has third position, with the Morin Sisters, the Warren Girls, Queenie Dunedin, Ardelle Cleaves and Pauline Chambers in the novelty act. Ben Bernie, the syncopated comedian, comes next.

Lieut. Gitz Rice scores with his songs and stories of Flanders fields. Mrs. Gene Hughes and company present Edgar Allan Woolf's playlet, "When He Comes Back."

Lois Josephine and Tyler Brooke present their dainty song and dance specialty. Bert Williams is a conspicuous figure of the program.

(C) *Arnold Genthe*

BLANCHE BATES

Presents a Red Cross Playlet in Vaudeville

IS THAT SO!

Ann Wynne O'Ryan, a sister of Major-General John F. O'Ryan, commanding the 27th Division, is co-author with John Murray-Anderson of the one-act play, "The Universal Mother," in which Blanche Bates is appearing at the Palace Theater.

Tarzan has canceled all United bookings and is leaving for Europe in two weeks.

Joe Laurie, of Laurie and Bronson, gave a dinner party in honor of his son last week. Only a few close friends of the family attended.

Bobbie O'Neil, formerly with Evelyn Nesbit, opened at Proctor's 125th Street Theater in a new act by Bennie Ryan, of Ryan and Lee.

Dixie Norton, of Norton and Melnotte, split after this week's engagement at the Royal. Miss Norton will do a single, written by Charles McCarron.

Abbie Wright, manager of the Princess Theater in Montreal, has completed his term of service with the British Naval Service, New York, and will resume his position in Montreal at once.

Eva Tanguay is planning to become an evangelist. It is said that Miss Tanguay did not want any publicity in the matter, but the papers carried the story on the first page. The cyclonic actress is buying up all the religious books she can lay her hands on, they say.

Mr. and Mrs. Dan Burke have in preparation another turn of the same character. Aaron Hoffman is writing the book and lyrics of the act.

Alice Lloyd is to return to America this season and reopen in vaudeville some time around the second week in April. Miss Lloyd left this country two years ago. She was unable to return because of the regulation that no Englishwoman under fifty could leave the country in war-time.

By mutual consent the vaudeville engagement of Fritzi Scheff is cancelled the end of next week. She demands $1,500 weekly instead of the $1,000 she has been receiving.

Lina Cavalieri may become the latest operatic star to enter vaudeville. Arthur Klein has made overtures to her, and it is learned she named a price—$3,000 a week.

The act of Lester Sheehan and Pearl Regay will hereafter be known as Regay and Sheehan.

Among the vaudeville players recently released from the service are Rufus Le Maire, Charles King and Billy Murray.

Robert Wayne has been appointed manager of Keith's National Theater, Louisville, Ky., succeeding H. S. Karter, who has been transferred to another house.

Joseph P. Morgan, for three years manager of Crandall's Savoy Theater and gardens, Washington, has been appointed general manager and booking director of the Crandall circuit of theaters.

T. E. Letendre, well known as a press agent in the motion picture field, is now publicity director for the Orpheum Circuit. John Pollock continues in charge of the Publicity and Promotion Department.

Frances Nordstrom has a new sketch, "My Memory Book."

A Merry Christmas
AND A
Very Happy and Prosperous New Year
TO ALL
VAUDEVILLE

IT seems to me a fitting time to call attention to the splendid co-operation given and unstinted service rendered by the vaudeville artists in giving entertainments, making speeches and selling Liberty Bonds, raising money for the Red Cross, Young Men's and Young Women's Christian Associations, Knights of Columbus, Salvation Army, Jewish Welfare League and others. Giving their services whenever and wherever they have been called upon, they have enthusiastically responded without a thought for themselves, and with that wonderful and spontaneous liberality which is characteristic of the entire theatrical profession. Other branches of the profession, including the Stage Women's War Relief, stage employees and musicians, have contributed the same service, just as enthusiastically and just as splendidly as has vaudeville. Mr. Joseph Weber, President of the Musicians' Union, and Mr. Charles C. Shay, President of the Stage Hands' Union, have been most patriotic and helpful.

The managers and owners of all theatres and the heads of Motion Picture companies gave me, as Chairman of the last two Liberty Loan Drives, their unselfish and splendid support, and two hundred millions of dollars of Liberty Bonds were sold throughout the country by the theatrical interests. Millions of dollars were raised by the theatrical interests, and great sums contributed personally by artists and managers of every branch of the profession for all kinds of war relief work.

Out of the B. F. Keith Vaudeville Exchange, in the Palace Theatre Building, there has been given throughout the country gratuitously over one thousand entertainments, composed almost entirely of vaudeville artists. They have answered every call to entertain the soldiers and sailors at the cantonments, in the hospitals, at the forts, and at other places where soldiers and sailors were congregated, and for their benefit wherever an entertainment has been given. This splendid service will continue until the entire army is demobilized and every soldier has returned to his peaceful pursuits.

It is very little that we have done or can do for these brave boys compared with the great sacrifice they have made for us.

The following is the Honor Roll of this patriotic and self-sacrificing service, which contains the names of the artists as we have them on our books up to this present week. Others will have appeared too late for this publication. I am quite sure that there are hundreds of others, members of the National Vaudeville Artists, Inc., and other similar institutions, of which we have no record, who have just as devotedly given their services whenever called upon.

Included in this list on the opposite and continuing pages are the names of those artists who went abroad under the auspices of AMERICA'S OVER THERE THEATRE LEAGUE, which was conceived by Mr. E. H. Sothern and Mr. Winthrop Ames, who went to Europe to study the conditions, organized the League, and with the cooperation of Mr. James Forbes, arranged the different units under the most trying and disheartening conditions as far as getting artists' passports and other details were concerned. The work which these gentlemen have accomplished has been wonderful.

I recall the great feeling which my beloved friend and partner, Mr. A. Paul Keith, lately deceased, cherished for the men and women who so unselfishly gave of their time and talents to the patriotic cause, and were he here it would be his pleasure to join with me in extending heartiest thanks and congratulations for this splendid work.

EDWARD F. ALBEE.

ADLER, HARRY, & EDITH HELENA
AMERICAN MINSTRELS
ALMONT, DUMONT & COLE
AVIS & STEWART
ABRAMS & COE
APOLLO THREE
AUBREY & RICH
ALBERT, AL
ARCHER, LEW
ALLEN, NELLA
AHEARN, WILLIAM
ATTELL, ABE
ASTAIR, FRED & EDITH
ALFRED, JACK & CO.
ALLEN, SEARL, & ED HOWARD
ALLISONS, THE
ABBOTT, HARRY
ALLEN, HARRY
ADOLPHUS & CO.
ARMSTRONG & JAMES
AUSTRALIAN CREIGHTONS
ABRAMS, MAURICE, & EDDIE COX

(Continued on next page)

(Con't. from Preceding Page)

ANGELLO
ADYINENTES, THREE
ASTOR SISTERS
ALLEN, MARY
ANDNIS, HELEN
ALLEN, CLIFFORD & BARNEY
AUSTIN, CLAUDE
ALFRED'S JULIAN, REVUE
AARONSON & JOHNSON
ARTHUR, JULIA
ALI, SLAYMAN, ARAB TROUPE
ALMONT & DUMONT
AVON COMEDY FOUR
ALLEN, MINNIE, & SISTER
ADLER, FELIX
ABBOTT, BABE
ARMSTRONG, THREE
ARTOIS BROTHERS
ARCO BROTHERS
AMOROS & JEANETTE
ALTHOFF SISTERS
ALMA & REGGIE
AJAX & EMILIE
ALTHOS & REED
ADAMS & FOSTER
ANGEL & FULLER
ALEXANDER, GEORGE B.
ALTUS BROTHERS
AMERICAN MELODY MAIDS, SIX
ALDEANS, THE
ABEL, NEAL
ARMSTRONG, WILL & CO.
ALTHOFF SISTERS
ALTHOFF, SIDNEY
AARON CHILDREN
AUSTRALIAN DUO
ARNSPACHER, SIDNEY
AMBROSE, BARKER
AVELING & LLOYD
ANTHONY & ROGERS
ALLAN & CLARK
ARNAUT BROTHERS
ABBOTT, ANNIE
ARDEN, VICTOR
AUSTRALIAN PIQUOS
ARMSTRONG, HARRY
ANDRUS, HELEN
ARMSMAN, MILT
ALBERT, FRED
ARGO & VIRGINIA
ANTRIM, HARRY
ALLEN, FRED
ASAKI TROUPE
ARBOTT & WHITE
ADELPHI NOVELTY
ATKINS, JACK

BENSEN & BELL
BARNES & CRAWFORD
BISSETT & BESTRY
BELGUARUE
BROWN SISTERS
BRITT, GEORGE
BUCKLEY, DOMINICK
BYRON, HENRIETTA
BOND, BETTY
BURNS & JOSE
BERNARD, MIKE, & EVA SHIRLEY
BROWN, HARRY C.
BERNARD, BARNEY
BRADY, ALICE
BARREN, BELLE
BERNIE, BEN
BACHES & WYNN
BENNY & WOODS
BRUNS, MR. & MRS.
BRADLEY & ARDINE
BROWN & SPENCER

BEAUMONT SISTERS
BENTON, RUTH
BAITON & HURST
BERNIE & BAKER
BURNS & LYNN
BOYLE, SERGT.
BRONSON, RAY
BILLY LITTLE
BONCONI, MALETA
BOARDMAN, LILLIAN
BROWN, FRED, OF BROWN BROS.
BOYLAN, ARTHUR, & SISTER
BRICE, ELIZABETH, & MORRISEY, WILL
BUCKRIDGE, GLADYS
BOLGER, HARRY
BERNARD TRIO
BARDINE, MABEL & CO.
BURNS, FLORENCE
BORDEN, EDDIE
BOYARR TROUPE
BEULAH BELLES, FOUR
BULGER & DAVIS
BARLOW & DEERIE
BROWN & TAYLOR
BELLS, MUSICAL
BRADS, THE
BROWNING, JOE
BROWNS, TOM, MUSICAL HIGHLANDERS
BURNS & WILSON
BISON CITY FOUR
BRADTS, THE
BANKS & GAY
BATTING, ETHEL
BANKOFF, IVAN
BENSON & BELL
BERGERE, BETTY
BUSH, FRANK
BOBBE & NELSON
BRINN & BRINNEY
BENNINGTON & SCOTT
BRADLEY, LILLIAN
BAYES, NORA
BLUTCH
BURNHAM, MARJORIE
BOWMAN BROTHERS
BARREN & BENNETT
BEVERLY, SAM & ADA
BARRETT, ARTHUR
BOBKER'S ARABS
BARNES, T. ROY
BORDONI, IRENE
BERNARD, MIKE
BROWNING, BESSIE
BOILA TRIO
BUTTERCUPS, FOUR
BRANTFORD, TOM
BERRY, AGNES & CO.
BROWN, AL
BALL, FOSTER
BERQUIST BROTHERS
BELL & KIMBALL
BARRA, EVA
BRAHAM, LIONEL
BOURDEAU & MAY
BARTLETT TRIO
BROOKS, HERBERT
BERGER, BETTY
BON TON TRIO
BEVERLY SITGREAVES
BENNY & WOODS
BOLDENS, THE
BOLGER BROTHERS
BOYLE, JACK
BARKER, CONY
BARRIOS, JEAN
BRUMELL & DAVES
BENNETT SISTERS
BOND, ILSON & CO.
BEATON, KENNETH C.

BEAUMONT, ELSIE
BRIDE SHOP, THE
BROWN BROS., SIX
BROAD, BILLY
BARABAN & GROHS
BERLIN, IRVING
BAKER, BELLE
BORDEN, EDDIE
BARDON TROUPE
BARRY, NELSON & BARRY
BULLET PROOF LADY
BURKE, JOHN & MAY
BELOIT THREE
BOSLEY & DARREL
BEEMERS, THE
BINNS & BERT
BRAWN, BUFFALO
BOWD, BILLY
BROOKS, PEGGY
BURKHARDT, ANNA, & KINZO
BERRY & NICHOLSON
BROWN & BROWN
BURNS, BILLY
BARON, BILLIE, TRIO
BEST, MAYBELLE
BARTONS, THE THREE
BELLECLAIRE BROS.
BOYLE & BROWN
BARBOUR, NINA
BENNETT, MURRAY
BRITTON, JACK, & CHIEF TANNER
BARTH, LEE
BURNS & KISSER
BLANEY, HUGH
BLAUMAN, MINNIE
BOWERS, CHAS. H.
BYNARD, ROY
BUZZELL & PARKER
BERRY, ROSE
BRADLEY, WALLACE
BALL, RAE ELEANOR
BROWER, WALTER
BAILEY & COWEN
BURKHARDT, MAURICE
BARLOW, BILLY
BENSEE & BAIRD
BANCROFT & BROSKE
BARRETT, ARTHUR
BURNS, MAY
BROOKE, HARVEY
BARRY SISTERS
BILLSBURY & ROBINSON
BOLGER & SISTER
BOYDE, BILLY
BOGART & BOGART
BINGHAM, AMELIA
BERNARD TRIO
BURKE, JOHNNY
BRENTON, MME. LILLIAN
BUSH, GLADYS
BERNARD & TERMINI
BOSLEY & O'DONNELL
BEEMANS, THE
BERRY & NICKERSEN
BLACK & TAN
BEATON, KENNETH C.
BABE ROSLAN
BARDON, FRANK
BRYANT & BRODERICK
BALL, ERNEST
BABE, GLADYS
BREEN, HARRY
BROWN & SIMMONS
BREEN FAMILY
BOWERS, FRED
BEERS, LEO
BURNHAM, MARJORIE
BRADLEY & EARL
BARKES & WYNN

CLOVER LEAF THREE

CONRAD & CONNOLLY
CABARET DE LUXE
CALVERT, MARGUERITE
COLLINS, MILT
CRAWFORD, CLIFTON
COAKLEY & DULENY
CONNORS & FOLEY
CAHILL & ROMAINE
CLIFFORD, EDITH
COLE, ALICE
CURTIS, JULIA
CUTTY, JOHN
CREIGHTONS, THREE
CARROLL & FLYNN
CUNNINGHAM & MARION
CORRELLI, FRED
CAMERON SISTERS
CROFT, RUTH
CLAUDE, TOREY & CO.
CROSSMAN, BERT, & JAZZ BAND
CASSON, JIMMIE
CARMEN, FRANK
CHASE, RUTH
CONRAD, CON
COOK, JOE
CONIELL, GLADYS
CORBETT, STEPHEN & DUNN
CLIFFORD & TRASK
CONWAY & FIELDS
CHAIN, DELL
CANTWELL, WRIGHT & MARTIN
CHILDE, JEANET
CAPAULICAN, CHIEF
CARVAN, LYNN
CARMAN, BELLE
CARTER, FRANK
CHAPPELLE, RENE
COOPER & RICARDO
CHICK & CHICKLET
CROSBY'S CORNERS
CRONINS, NOVELTY, MME.
COULTER & BARGER
CONNORS, JIMMY
CARMEN, ZARA & CO.
CONRAD, WILLIAM
CROSS, MILTON & JOE
CORILLO, LEO
CARTMELL & HARRIS
CALLAHAN, EMMET, & JOHN CONNORS
CARPENTER, FRANKIE & CO.
CLEVELAND, CLAUDE & MARION
CUTTY, JOHN
CLINTON & ROONEY
CUNNINGHAM & CLEMMONS
CUDDLES & GEORGIE CO.
CANTWELL & WRIGHT
CAITES BROS.
CARROLL SISTERS
COHEN, SAL
CHALFONTE, MISSES
CRAVEN, FRANK
CURTIS & CANINES
CLARKE & HAMILTON
CLAIHE, MARGERY
CLAYTON & CO., BESSIE
CHANDLER, ANNA
CONNOLLY, DOLLY, & PERCY WEINRICH
CONROY & STANTON
CAESAR
CAMPBELL, BEATRICE
CONRAD & MARTINE
CURTIS, RUTH
CLIFFORD, EDITH
CONNORS, RALPH
CUMMINGS & MITCHELL
COURTNEY SISTERS
CRAWFORD, HARRY
CUNNINGHAM, EVELYN
CONNORS, JOHN
CLARK, JIMMY & CO.
CAMPBELL & CARROLL
CASSEN, JIMMY & SHERLOCK SISTERS
CRISP, JACK & DORA
CRANE, JOSEPH, & EDW. J. ROBINSON
CRIPPS, BILLY
COX, RAY
CARBERY BROS.
CUNNINGHAM, PAUL, & JACK BRENNAN
CRANE, JOS. L., & AD. J. ROBINSON

COOK & HAMILTON
CLEMONS, JAMES
CREIGHTON, SUE
CUBANS, FIVE
CRAWFORD & LESLIE
CAHILL & ROMAINE
COOGAN, JACK
CAMPBELL, MISSES
CHINESE DUO, IMPERIAL
CONNOLLY SISTERS
COOPER, MAX
CRUMIT, FRANK
CARR, ALEXANDER
CAIRE, AMELIA
CONRAD & WILLING
CORBETT, JAMES J.
"COUNTRY STORE"
CASTING CAMPBELLS
COLSON, LILLIAN
CLEMENSO BROTHERS
CHARLOTTE QUINTETTE
COYLE, JACK & MISS FARLEY
CHARLOTTE
COLEMAN, CLAUDIA
CANTOR, EDDIE
COCHRANE, ELEANOR
CAMERONI
CAMPBELL, CRAIG
CARTER, FRANK
CHONG & MOY
CUMMINGS & CARROL
CRAVEN, CONNY
CORSES, THE
CURTIS, DOROTHY
COOPER, LEW
COLONIAL BELLES, SIX
CLARK'S EIGHT HAWAIIANS
CANFIELD & COHEN
CARMEN & KENNEDY
CLARK & HAMILTON
CLARK, MARJORIE
COUDRAY, PEGGY
COPELAND & McCLOUD
CAVANAUGH, LUCILLE
COLUMBUS CITY FOUR
CLAYTON & WHITE
CAMPBELL & CARROLL
CLARK, MARIE
CHAPMAN & LEVIER
CARUS, EMMA
CONNORS, JIMMY
COHEN, SOL
CAMBER, J.
COAKLEY & DUNLEVY
COSTELLO, MRS.
COFFMAN & MURRAY
CARLE & BUSCHEL
CALLAN, FRANK
CLEMONS, JAMES
CAMP UPTON QUARTETTE
COONEY SISTERS
COMFORT & KING
CLARK, SYLVIA
COSTER & BOLDON
COLLINS & PHILLIPS
COPES & HUTTON
CARLISLE & ROMER
COOK, JOE

DOOLEY & SALES
DUNCAN, A. O.
DE HAVEN, HARRY
DRESSER, LOUISE
DOOLEY, WILL & GORDON
DAVIES, REINE
DE HAVEN & NICE
DE TRICKEY, COY
DURAND TRIO
DAZIE, MLLE.
DE GLENN, GEO. & MAY
DAVENPORT, BUTLER
DACRE, LOUISE
DAWSON SISTERS & STERN
DUVEA, JAMES & AGNES
DUNDEE, JOHNNIE
DEONZIO & CO.
DELANO & PIKE
DEAGON, ARTHUR
DARE, DORIS
DECORATORS, THE
DUNNINGER
DAVIS, MR. & MRS. J. EDMUND
DARCY, JOE
DICKINSON (DICKINSON & DEAGON)
DOOLEY & RUGEL
DIAMOND & GIRLIE

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DUFFY & INGLIS
DEAN & DEBROW
DELITE, ETHEL & HARDY
DAVIS, GENEVIEVE, & LEW FITZGIBBON
DOWLING & VIOLINI
DOUGHERTY, THE
DEAS & DAZIE
DANCING GIRLS, SEVEN
DEMPSEY & ALLEN
DAVIS & DORRIS
DOLLY SISTERS
DALY, ARNOLD, & ANNA LUTHER
DIMPLES, DOLLY, & BABY BEBAN
DONEGAN, FRANCIS X.
DEWEY, GEO. & CO.
DELBRIDGE, EDA, TRIO
DE LEON & DAVIS
DAVIS, SHIRLEY
DIAMOND, JAS.
DAVIS, DR. WILL
DILLON, JAY
DE RECAT'S NOVELTY
DUTTONS, THE
DIXIE BOYS, SIX
DAVIS & MOORE
DRESNER, JACK
DUPREE & WILSON
DARRELL, RUPERT
DU VEAS, THE
DRAPER, RUTH
DUNBAR'S (PAUL) MARYLAND SINGERS
D'ARMOND, ISABELL
DONAHUE & STEWART
DUNHAM & O'MALLEY
DAVIS, JOSEPHINE
DEMAREST & COLLETTE
DAVIS, J. EDMUND & CO.
DRAPER, BERT
DE FRANCE, JANET
DE WITT & GUNTHER
DUNCAN, SAM
DENIS BROTHERS
DUNN SISTERS
DOREE'S ALLIED SONGBIRDS
DE VEAUX, WELLS
DAVIS, MARION
DOMQUE, LEO
DARRELL, EMILY
DE FORREST GIRLS
DELIGHT & HARDY
DEL MONTE, MILDRED
DIXIE JAZZ BAND
DE LISLE & VERNON
DELL & GLISS
DEALSEYS, THE
DIKA, JULIETTE
DENEAN, FRANK
DU ROCHER & DE LEE
DE WITTE YOUNG & SISTER
DIMPLES, LITTLE MISS
DONOVAN, JAS. B.
DE KOE, JOE, TROUPE
DE FOREST SISTERS
DONOVAN, MIKE
DOHERTY, LILLIAN & SCALIA
DEAN & MILLER
DONN, BETTY
DUNCAN, SAMMY
DANIELS, JOE
DEVINE SISTERS
DUNSMURE, CHAS.
DICK, WILLIAM
DUPILLE, ERNEST
DAVIS & EVELINE
DIAMOND, JAMES
DOMQUE
DANIELS & WALTERS
DEIS & DAIZE
DOHERTYS, THE
DOYLE & DIXON
DAZIE GIRLS, FOUR
DAWN, JANE
DOROTHY
DENNIS BROS.
DYER & FAY
DALES, THE
DEFFOGEI, LOUISE
DAVIDSON, JOHN
DEVERS, BILL
DE LEON & DAVIES
DOWLING, ED
DORIS & DORIS
DELANCY SISTERS
DRESNER, FRANK

ELM CITY FOUR
EDWARDS, GUS, BANDBOX REVUE
ELLIOTT, FRANCIS
EARL, EMILIE
EFFICIENCY
EARL, DOROTHY
EASTMAN SISTERS
EDMONDS, JOE
EVERETT, LILLIAN
EGAN, THOS.
EDWARDS, SIS, & MISSES ELLIOTT
EMMETTS, GEORGIA
ELLIS, HARRY
EVERETT, GEO.
ERROLL, LEON
EDWARDS, MARGARET
EARL, MAUDE & CO.
ELLIS & ELLSWORTH
EVERETT, SOPHIE & HARVEY
ELLIOTT, FRED
EL DORA & CO.
EARL, BERT, QUARTETTE
EARLY & LAIGHT
EVANS ERNEST
ELVIDGE, JUNE
EASTMAN, GRETCHEN
EDWARDS, LEO
EXPOSITION JUBILEE FOUR
EVANS & SYDNEY
EARY & EARY
ELY, HELEN, & HARRY PUCK
EDMONDS, JOE
ELDRET, BETTY
EVANS, LILLIAN
ERDMAN, GUS
EDWARDS, GUS, & GIRLS
ELEANOR & CARLTON
EL RAY SISTERS
EVANS, MAZIE, & BOYS
ERN ERSON & BALDWIN
ELY, HILEB & CO
ELINORE & CLAIRE
EGOLIVITCH, PAUL
EMBS & ALTON
EVANS & WILSON
EXPOSITION JUBILEE
ECKERT & PARKER
ECHOES OF ERIN
EDWARDS, LEO, & MRS. ELLIOTT
EASTMAN & MOORE
ELAINE & VATORIA
EARL, BERT, & CO.
ENGLE, CECIL
EMMETT & LEDDY

FINLEY & BUSCH
FIELDS, W. G.
FORD & GOODRICH
FOSTER, GLAD & MARTEL
FELITT'S MONKEYS
FOUR HIGH STEPPERS
FOUR HARLEQUINS
FITZGERALD, LILLIAN
FARNUMS, THE
"FINDERS, KEEPERS"
FONTAINE, EVANS BURROWS
FOUR ENTERTAINERS
FOX & HARDEN
FLATOW, LEON
FOUR MORTONS
FOX, EARLE
FLATOW, SERGT., & LEW LOCKETT
FLYNN, JUNIE, & HARRY JENKES
FIELD SISTERS
FORD & CUNNINGHAM SISTERS
FOUR AMERICAN GIRLS
FLEMINGS, THE
FORDA TRIO, MABEL
FELIX & TEN GIRLS, SEYMOUR
FANCHONETTE & KRAFT
FIVE MELODY GARDEN GIRLS
FRANKLIN, IRENE
FAY & FOX
FISKE, SCOTT & HARRISON
FRIGANZA, TRIXIE
FRISCO
FRIEDLAND, ANATOL, & WOLF GILBERT
FLEMING SISTERS
FOX & CROSS
FISHER, SALLIE
FOY, EDDIE, & YOUNGER FOYS
FISHER & LANE
FRAZER, BUNCE & HARDING
FIELDS & WELLS
FOGG, ADELAIDE
FOY, BRAZIL & ADAMS
FOX, JIMMIE, & GEO. WULFING
FERNANDEZ, ARMENCITA
FREY, HENRY
FITZGIBBON, BERT
FOX, HARRY
FRANKLIN, IRENE, & BURT GREEN
FETTERER, HARRY
FOREST CITY TRIO
FOLSOM & BROWN
FOX & INGRAHAM
FISSINGER, VIRGINIA
FOLSOM, BOBBY, & AL BROWN
FRANCIS & NORD
FRANKLIN, SIDNEY
FOWLER, ROSE
FLETCHER'S, CHAS., JAZZ SLIDE
FORD, MARGARET
FRANCIS & KENNEDY
FERRAROS, THE
FLABILLA
FORD, BERTIE & CO.
FLEESON, NEVILLE
FRANKLIN FOUR
FAIR NANNY
FOX, LOUISE & CO.
FLEESON & GARSON
FIELDS, CORP., & FLATOW, PTE.
FRANCES & DE MAR
FOGARTY & FOSTER
FARRON, FRANK
FRANCES & ROSS
FALLS, VERONICA & HURL
FOSTER & FOSTER
FERRARO & LADDEO
FRANK FAY
FRITCHIES, THE
FOSS & ELLSWORTH
"FIRESIDE REVERIE"
FINN & FINN
FISHER, ELEANOR
FRANK & BABY GRAND CELLO
FENTON & FIELDS
FIELDS & TAYLOR
FONTRESSE, MARGUERITE
FALLENIUS, MARGARET
FRANC, FRANK J.
FRANCIS & DE MAR
FOX, EDDIE
FLANIGAN & EDWARDS
FREDERICKS & PALMER
FEIBER, JESS & MILT
FITZGERALD, EDDIE
FEIL & CUNNINGHAM SISTERS
FAIR, NANCY
FOUR MARX BROTHERS
FOX & BRITT
FOX & WULFING
FOX & MAYO
FITZGIBBONS, KATE
FIELD SISTERS
FLATOW, SERGT., & LEW LOCKETT
FERN, HARRY
FITCH & COOPER
FOUR READINGS
FARRELL, MARGUERITE
FERN & DAVIS
FEIST TRIO
FARLEY, JOHN
FIVE FOOLISH FELLOWS
FOX & WARD
FOGEL & DAVIS
FAGAN, BILLY
GRUET, KRAMER & GRUET
GIBNEY, MARION
GEISHA GIRLS, THREE
GORDON, JOHN R., & CO.
GRACE LEVINS
GREENE & PARKER
GILRANE, WINIFRED, & HER SIX DANCING GIRLS
GALE, GENEVIEVE
GIRL IN THE MOON
GARDNER & REVERE
GOLDIE, JACK
GLEN ECHO
GREEN, STEVE
GREGORY & BUTLER
GREENE, HARRISON
GRIFFIN & OSBORNE
GOODWIN, NAT C.
GARSON, MARION
GREENE, GENE
GOULD, RITA
GRAY, MONA
GIBBONS, FLOYD
GARCINETTI BROS.
GLADIATORS, THE
GORMAN BROS.
GOLDEN, ERNEST
GYGI OTA & MARION VADI
GROBINI, SELBINI
GALVIN WALLACE
GOULD, RITTER
GILMORE & CASTLE
GLIDING O'MEARES
GILBY, CHAS.
GOLD & SEAL
GIBSON, SCOTT
GYPSY SONGSTERS
GENARO & GOLD
GIRLS, THOSE FIVE
GEIGER, JOHN
GARDNER TRIO
GALLARINI SISTERS
GLABER DANE
GALLERIN & SON
GAYNELL, EVERETT
GRANT, BERT
GREEN, DOROTHY
GLORIAS, THE
GIBSON, SCOTT
GEORGE, JACK
GONNE & ALBERT
GIBBS, HARRY & CO.
GAHOGAN & MARGRAF
GREER, WALTER
GILBERT, HARRY & MYRTLE
GARRISON, JULES
GORDON BROS. & KANGAROO
GOETZ & DUFFY
GEORGE, GRACE
GREER, JESSE
GARVIN, EDDIE
GORDEN, LEEDA
GOLDBRECK, JACK
GREEN & DE LEAR
GARRON, TUBBY
GRAY & CO., AMANDA
GOULD, JAY
GRIFFIN, GERALD E.
GANGLÆR, JACK
GLENN & BURNS
GIRL FROM MILWAUKEE
GAUDSMITHS, THE
GREENE, HARRISON
GOULD, RITA
GRAY, MONA
GILLEN & MULCAHY
GIBBS, CHAS.
GOETZ, COLEMAN
GRAY, G.
GALVIN, WALLACE
GEORGE & TONY
GELLI TROUPE
GRINDELL & ESTHER
GOSHLIN & RYAN
GOLDBERG, MOE
GIBNEY, MARION
GARNELLA DUO
GORMAN, FRANK
GOSLAR, IRVING
GRANVILLE, BERNARD
GERSHON, SINA
GARDNER, GRANT
GILPIN & WOOD
GARDINER, ELIZABETH
GOLDEN, HEINS & WASHBURN
GARDEN OF ALOHO
GERARD, GILBERT
GORDOR, LEEDA
GAMBLE, AL
GREEN, MAY
GLASON, BILLY
GARDINERS, THREE
GREAT JANSON
GREY TRIO
GILBERT, CLARENCE
GORDON, VICTOR
GIBBONS, CLAUDE
GILRAINE, WINIFRED, & HER 6 DANCING GIRLS
GRANT, ALFRED
GREATER CITY FOUR
GARDINER & BARTLETT
GUEST & NEWLYN
GORDON, BERT & HARRY
GALLAGHER & COLLIER
GRANT, ALF
GARDINER & HARTMANN
GOLD, SAMMY
GOLD, JACK
GIBBONS, SCOTT

HOFFMAN, MAX, JR.
HUDSON, VIRGINIA
HAYNES, DOROTHY
HAYWOOD & GLASGOW
HUDSON SISTERS
HARVEY & FRANCIS
HART & FRANCIS
HARMONY FIVE
HANSH & LAVELLE
HARRIS, MARION
HIBBELL & NUGENT
HAL & FRANCES
HAYES, BRENT
HOPKINS, ETHEL
HOLLANDER & PELLETIER
HARCOURT
HERAS & PRESTON
HALL & KINNEY
HENRY, CHARLES, PETS
HARRISON & BURR
HAYDN, TOMMY
HAYES & JUSTINE
HENDRICKS, ARMOND
HIBBARD, CLARENCE
HENDRIX & CO., HENRY
HAVEL & CO., ARTHUR
HALL, BOB
HOWARD, KIBBLE & HERBERT
HONEY BOY MINSTRELS
HARRIS & MOREY
HILDEBRAND, FRED
HANLON, BERT
HOLMES, TAYLOR
HARMON, GEO.
HALL, JOE
HERFORD, BEATRICE
HALPERIN, NAN
HOWARD & CLARK
HILTON & LAZAR
HAYWOOD, HERBERT & CO.
HENLERE, HENRY
HILLIAN, LIEUT. B. C.
HENRI & RUSSELL
HARMONY FOUR
HARTLEY, FRANK
HORN & FERRIS
HARDEEN
HARRINGTON, DAN J.
HEARN, LEW
HOWARD & CRADDOCK
HAAGER & GOODMAN
HALL & GIBSON
HESS, CLIFF
HOYT & CAMERON
HUNT, MAY
HAZARD, GRACE
HUN CHASERS, FOUR
HOPPER, DE WOLF
HUSSEY, JIMMY & CO.
HOWLAND, IRWIN & HOWLAND
HEIN, SILVIO
HARRIS, DIXIE, & ALL STAR FOUR
HIATT & MOHER
HASKELL & FRIEDMAN
HENNINGS, JOHN
HAWAIIAN DUO
HARRIS & NOLAN
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HENELLA & CO.
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HARRISON, MINNIE
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HORN & FERRIS
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HILL, MARAY K.
HAYDEN, TOMMY
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HARRIS, SAM
HASKELL, LONEY
HERBERT SISTERS, THREE
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HALLOWAYS, FIVE
HAMILTON & MARR
HALL & RAGLAN
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HARMONY MAIDS
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HOOD, SAM
HANSON, CLAIRE, & VILLAGE FOUR
HENKEL & MAY
HANKOW CHINESE TROUPE
HANSON, HARRY
HAMILTON, MABEL
HARVEY, W. S. & CO.
HARRIS & NOLAN
HOWARD & SCOTT
HALEY, DON
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HOCK, HARRY
HOLTZ, LOU
HOLMES, SHERLOCK
HOEY & LEE
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HOOPER, EMILY FRANCES, & BILLY GRIFFITH
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HEATHER, JOSIE
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HERMAN, AL
HOOPER, MARBURY
HOEY & SMITH
HUNT, MAE
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HALLEN & HUNTER
HILDER, FRED
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IRVING & WARD
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IVES, JUDITH
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JOHNSON & CRANE
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JORDAN GIRLS
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JENNINGS & DORMAN
JAMES, WALTER
JACKSON, EDGAR
JAZZRIMBA ORCHESTRA
JACKSON, WALSH & JACKSON
JONES & GREENLEE
JESSIE, JOHNSON & CRANE
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JACKSON, JOE
JONES, BILL
JACK & FARIS
JACKLEY, HELEN
JONES, IRVING & JOHNSON
JOHNSON, MARCELLA
JUSTA, TRIO
JONES & SYLVESTER
JOHNSON, BERT & CO.
JOLSON, HARRY
JOSEPHINE, LOIS, & TYLER BROOKS
JONIA & HAWAIIANS
JULIETTE
JENNINGS, PAT O'MALLEY
JACKSON, ALFRED
JANSEN, GREAT
BONANI, IRENE & SISTER
JUHASZ, FRANK
JACOBS & SARDELL
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JONES, JIMMIE
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KIRK, TOWNES
KELLY, TOM
KENTON, DOROTHY
KLOTTER & QUINN
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KRAMER & MORTON
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KELLY, WM. J.
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KELLY, GREGORY, & EARL MARTIN
KASHNER GIRLS, THE THREE
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KAUFMAN BROS.
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KELLER, JACK
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KESSLER, MAY
KEMP & BROWN
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KELLERMAN, GUS
KENNY & LA FRANCE
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KALALUKI, HENRY, & JOE KILKIPI
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KENNEDY, NEIL
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KILDUFF, MAY
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KAJAYAMA & CO.
KENNY, LA FRANCE
KALLON, FRANK
KOLMAR, LEE & CO.
KALAMA, BILL
KING, GENE & KATHERINE
KINGS, FOUR
KEANE & WILLIAMS
KELGARD, BILLY
KEANE, ROBERT EMMETT
KING, CHAS., & PHIL BAKER
KANE, JAMES
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KNOX, RAYMOND
KELLERMANN, ANNETTE
KITNER & REANY
KELLY, NORA
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KARNAM, FRED
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KEESE & SHAW
KARGAN, OLGA
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KAMPLAIN & BELL
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KERR, DONALD
KLASS & TERMINI
KLEIN BROS.
KILLIAN & MOORE
KEN & WESTON

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LAWRENCE & EDWARDS
LOTUS, LEE
LA VARRS, DANCING
LINTON, TOM, & JUNGLE GIRLS
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LEWIS & RAYMOND
LINDRUDD GIRLS
LARGE SISTERS
LA MONT'S COCKATOOS
LA MARR, HARRY
LEONARD
LE CLAIRE, FELIX
LEWIS, EVELYN
LE CLAIRE, MAGGIE, & CO.
LA GRACIOSA
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LYNN, ROY
LEROY, SERGT.
LYTELL, ALFRED
LEIGHTON, BERT
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LAMBERT & BALL
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LIPTON, JACK
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LAIDLAW
LAWRENCE & DE VARNEY
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LEONARD, BENNY
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LEWIS & WHITE, MISSES
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LEIGHTNER SISTERS & ALEXANDER
LEWIS, HENRY
LLOYD & CO., WILBUR
LLOYD, ARTHUR
LEONARD & WHITNEY
LEONARD, EDDIE
LA RUE, GRACE
LA RUSE, GRACE, & JOS. M. DALY
LEHR, BILLIE
LUCAS, JIMMIE

LEURS, RED, & RECTOR'S JAZZ BAND
LAREDO
LAMBERT, HARRY
LEVY, BERT
LERNER, DAVE
LEANHARDT, JOSEPHINE
LEIPSIG, NAT
LA PEARL, ROY
LETURA, LILA, & EDDIE FOLEY
LENTON, LINDLEY
LEIGHTON BROS.
LEE & CRANSTON
LINDER, JOE, & JNO. KIMBALL
LOVETT, MISS, & FRANK ULRICH
LANGDON, HAL Z.
LEE SISTERS
LEWIS, MRS. TOM
LUAN, AMELIKA
LEIGHTON, EARL
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LESTER, FLORENCE
LYONS, JIMMY
LAI MON KIM
LEWIS, FRED
LEWIS, SID
LEWIS, J. C., JR. & CO.
LEWIS, MRS. TOM
LEWIS, VIOLA, & CO.
LLOYD, ARTHUR
LUCCA, FRANK
LUNETT SISTERS
LOK, FOOK
LONG, VERA
LA FRANCE & KENNEDY
LEIGHTONS, THE
LEDERER, HELEN
LANGE, JULIETTE
LEWIS, TOM
LEWIS, GWEN, & JUTH IVES
LEWIS, SERGT., & WIFE
LORRAINE, OSCAR
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LAMONT COWBOY SEXTETTE
LINTON & LAWRENCE
LE CLAIRE, JOHN
LAUDER, HARRY
LEWALD & WARD
LLOYD & McARDLE
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LA RAINE, FRED (Electrical Novelty)
LAZAR & VALE
LEDEGER, CHAS.
LEANE DUO, THE
LEVINE & CROSS
LEVY, SAM
LILLIE, CARRIE
LINDQUIST, ALFRED, & SIDNEY DIECH
LINN, BENN
LANARS, THE
LITT & NOLAN
LEONARD, JOSEPHINE
LAINE, LILLIAN
LEWIS, JA
LANGAY & SNEE
LEVY CHILDREN
LEVINE, MATTIE
LEONARD THREE
LEWIS & COOK
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LORNER GIRLS
LEIPSIG, NAT
LYNN, BEN
LAMBERT, MAUDE
LOOS BROTHERS
LIONELL
LAZAR & DALE
LEONARD & WILLARD
LANAGAN, JIM
LANE, GEO. E.
LITTLE BILLY
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LOFTUS & KIEFFER
LITTLE JERRY

MACK, ANDREW
MACK, GEO. & ANNA
MACK, RUSSELL, & BLANCHE VINCENT
MACK & BUTLER
MACK & LYNN
MACK & VINCENT
MACK & MAYHELLE
MACK & WALKER
MACK & WILLIAMS
MACK, J. C., & CO.
MACKEY, WALLACE
MACKEY & WALKER

MACKIE & WALKER
MADDEN, LEW
MANN, RAE
MANTILLA & WARDEN
MANKIN
MARTO, RALPH
MARCELINE
MARCH, FITCHER & CO
MAZIER & THOMPSON
MARTELLE
MAHONEY, TOM
MAZUMA JET TRIO
MAYNE, ELIZABETH
MAITLAND, MADGE
MARR & EVANS
MARK BROS.
MAYHEW, STELLA
MAYO, MARGARET
MANTILLA & WORDEN
MARVIN, MAE
MANLY, DAVE
MANNING, ALICE
MARSHALL, HENRY, & FORD SISTERS
MAYHEW & TAYLOR
MARCKLEY, FRANK
MARION & WILLARD
MARLEY, JACK
MARTIN, DOLLY
MARTIN, WILLIAM P.
MARTIN & RAY
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MARTELLES, 4
MARTIN & GRAY
MARTIN & WEBB
MARINDA BAND
MARCO & FANCHON & JAZZ BAND
MARTYN & FLORENZ
MAYO, BETH
MARIO & TRAVETTE
MASON & GWYNN
MADISON & WINCHESTER
MARLOW & DUFFY
MARSHALL & COVERT
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MARIO
MARR & PIANIST, MISS
MARKS, LORETTA
MARANVILLE & CO.
MARCONI BROS.
MATHISON, CHAS.
MARLEY, JACK
MAY, OLIVE
MEADE, TOMMY
MEHLINGER & MEYERS
MERLE'S COCKATOOS
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MELODY GIRLS, SIX AMERICAN
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MELVILLE, MAY
MERINA & MANLEY
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MELODY GIRLS, 6
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MILLARD & MARLIN
MILLER, BOB
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MILLER DUO, EDDIE
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MILLER, HAZEL
MILLER, MABEL
MILLER, MARILYNN
MILLER, MURIEL
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MORAN, HAZEL
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MORAN & MACK
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MORTON, JAS. J.
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MURPHY & MEEHAN
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McBRIDE & WALKER
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McCLAUD & KARP
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McCOY, AL
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McDONALD & KADER
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McGOWAN, JACK
McFARLAND, MARIE & MARY
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McLEOD & CARP
McMAHON SISTERS
McMILLEN, LIDA, & CO.
McNALLY, DENNIS & DE WOLF

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NADJI, MLLE.
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NAINOA, SAM
NATALIE SISTERS
NATIONAL COMEDY FOUR
NAUDINE, MAY, & PIANIST
NAUGHTY PRINCESS CO.
NAVY YARD BAND
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NEFF, JOHN
NELSON, C.
NELSON & GAY
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NEWMAN & KAUFMAN
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O'BRIEN & BUCKLEY
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O'HARA, A. C.
O'MEARA, JERRY & GRETCHEN
O'MEARAS, GLIDING
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O'NEIL, TOM
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PALMER, BEE
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PAYNE, BERT
PAYNE, EDDIE
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PELHAM NAVAL BAND
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PENNINGTON, ANN
PENN TRIO
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PERO & WILSON
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POPE & UNO
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POWELL & CO., CATHERINE
POWERS, JOHN, & JESSIE
POWERS, PEGGY
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PRIMROSE, GEO. & BOYS
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PRICE, LEW
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PRINCE & BUTT
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PUCK, HARRY, & EVA
PUCK, EVA, & HARRY OHL
PURCELL, CHAS., & CO.
PURCELL, CHAS., & PEGGY WOODS

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QUINN & RAFFERTY
QUINTERO, EMILIA, MME.
QUIXANO, SAILOR

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RADWAY & EDWARDS
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RAYFIELD, FLORENCE
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REDFERN, PEARL
REDMOND & WELLS
RECTOR WEBER & TALBOT
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REGAL & MACK
REGAY, JOHNNY, & TORRANCE
REICE, EDNA, & CO.
REICHMAN, HARRY
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REILLY & CO., LARRY
REISNER, CHUCK
REMICK DUO
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REYNOLDS, JIM
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RICARDO, AL
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RICE, ANDY
RICE, BELL & BALDWIN
RICH, MARGARET
RICHARDS, CHRIS.
RICHARDS & KYLE
RICHMOND, BOB
RICHMOND, DOROTHY, CO.
RICKWELL & WOOD
RIDE, WILL E.
RING, BLANCHE
RING, JULIA, & NOVILLE
RIPPLE, JACK
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RIVES & ARNOLD
ROACH & M'CURDY
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ROBBINS FAMILY
ROBBINS & FULTON
ROBERTS, FRED
ROBERTS & LESTER
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RONAIR & WARD
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ROONEY, PAT
ROOPER, LOTTIE G.
ROSAR SISTER
ROSE, CAROLINE
ROSE, BOMBER, & PRIVATE BELL
ROSE, JULIAN
ROSS, HARRY
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ROSE, OLGA
ROSE & MOON
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ROSENTHAL, ADELE
ROSETTA & LILLIAN
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ROYAL SCOTTISH ENTERTAINERS
ROYCE, ROY L.
ROYE, DOROTHY
ROYE, RUTH
ROWLAND, ADELE, & PIANIST
ROZZELLS, THREE
RUBEVILLE
RUBIN & CARLOTTA
RUBIN & MARTIN
RUBIO TROUPE
RUCKER & WINIFRED
RUDINOFF
RURAL 8
RUSSELL, DOROTHY
RUSSELL, RITA
RUSSELL, JACK
RUSSELL, LILLIAN
RUSSELL & CHURCH
RYAN, MAUDE
RYAN & JOYCE

SABEL, JOSEPHINE
SABINI, VERA, & CO.
SALISBURY, MARIE
SAMUELS, RAY
SANDFORD, JERRY
SANDIFER & HENDERSON
SANDY, SHAW
SHANNON & ANNIS
SANTUCCI
SANTINELLO & RAYMOND
SANTLEY, JOSEPH
SANTOS & HAYES
SAVAGE, HOWARD, & SAVANNAH & GEORGIA
SAVOY & BRENNAN
SCHEFF, FRITZI
SCHERER, MARY
SCHINDLER, GEO.
SCHOEN & WALTON
SCHOOLER, HARRY
SCOTT & CHRISTY
SEABURY & SHAW
SEELEY, BLOSSOM, & CO.
SEGAL, VIVIENNE
SENA, TOM
SERVIANS, FIVE
SEVEN AMER. MINSTRELS
SEVEN BRACKS
SEVEN HONEY BOY MINSTRELS
SEVEN MUSC. SERENADERS
SEVEN SALTY SAILORS
SEVEN VENETIAN GYPSIES
SEYMOUR & SEYMOUR
SHATTLER, GEO.
SHATELLES, THE
SHATTUCKS, THE
SHATTUCK & O'NEILL
SHAW, ALLEN
SHAW & BEATTY
SHAW & LEE
SHAW & CAMPBELL
SHAYNE, AL
SEAMON, CHARLES
SHEA, JIMMIE
SHEEHAN, LESTER & PAUL REGAY
SHEEHAN, LESTER, & PEARL REGAY
SHEEHAN & RYAN
SHELDON, HARRY
SHENKMAN, WILLIAM
SHEPPARD & OTI
SHEPHERD & RAY
SHERMAN & REESE
SHERMAN & UTTRY
SHERWOOD, LORAINE
SHIELDS, FRANK
SHIRLEY, EVA
SHIRLEYS, MUSICAL
SHORE & CAMPBELL
SHOTTLER, GEO.
SILDONS, THE
SILVER, MONROE
SIMMS, MAY
SIMMONS & BRANTLEY
SIMONS & BRADLEY
SIMONS, MAE
SIMS & WARFIELD
SINCLAR & TRAVIS
SINGER, JOHNNY, & DANCING DOLLS
SINGER, HERMAN
SINGING THREE, THE
SIKORA & WILSON
SILBER TRIO
SIMS, ROUBLE
SISTO, WM.
SILVER, MONROE
SIX HIGH STEPPERS
SIX MELODY GIRLS
SIX PROVENIAS
SIX PROVINCAS
SIX VIRGINIA STEPPERS
SKATELLES, THE
SLATKO'S MIDNIGHT ROLLICKERS
SMITH, AL
SMITH'S ANIMALS
SMITH, CLINKEL
SMITH, VIRGINIA
SMITH, JESSIE
SMITH, WILLIE
SMITH & AUSTIN CO.
SMITH & DORIS
SMITH & DORRIS
SMITH & TROY
SMYTH, WM.
SMYTHE, WM.
SNYDER & VINCENT
SNYDER & HENRY
SNYDER, TED
SOLANINES, THE
SOLAR, WILLIE
SOLOMEN
SOMERS & MORSE
SONG & DANCE REVIEW
SONGLAND
SONGLAND GIRLS

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SOSMAN & SLOAN
HELEN
SOTHERN, DOROTHY, 3
SOTHERN, JEAN
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SOUTHERN GIRLS, TWO
"SOUTHERN SERENADE, A"
SOUTH & TOBIN
SOUVAINE, HENRY
SPENCE & WILLIAMS
SPINK, GEO., & MRS.
STAFFORD, HARRY, & CO.
STALZER & SCOTT
STAMM, ORVILLE
STANDISH, JESSIE
STAN STANLEY TRIO
STANFORD, MAX
STANLEY, AUSTRALIAN
STANLEY & BIRNES
STANLEY, JACK
STANLEY & DE MAR
STANDISH, JESSE
STANTON, VAL, & ERNIE
STAR RACINE
STARR, FLORA
STEDMAN, AL, & FANNY
STEIF, LEO, & VIRDIN
STEPHENS, EMMA
STERLING SISTERS
STEVENS & BORDEAUX
STEWART, HAYNES & EVANS
STEWART SISTERS
STEWART SISTERS, THREE
STEWART & KEELY
STEWART & KELLY
STEVENS & FALKE
STODDARD, MARIE
STOKES, BETTY
STONE & BOYLE
STONE, LOUISE
STONE & McAVOY
STOVER, HELEN
STAFFORD COMEDY 4
STRAND TRIO
STRENGTH BROS.
STUART & KEELEY
"STREET URCHIN, THE"
SUITS, ANNA
SULLIVAN, MAY
SUMNER, ALICE
SUMMERVILLE, AMELIA
SUNSHINE, MARION
SVENGALI
SWAN, ROBERT
SWAN & MACK
SWAIN'S CATS & DOGS
SWEATNAM, WILBUR
SWEET, CHAS. R.
SWEENEY & ROONEY
SWIFT, THOS., & MARY KELLY
SWOR, BERT
SWORS, FOUR
SWORS, TOM
SYDNEY & TOWNLEY
SYLVA, MARGUERITE, MME.

TANNEN, JULIUS
TAYLOR, ALBERT, & CO.
TAYLOR, ELSIE
TAYLOR, HERBERT
TAYLOR, JOE
TAYLOR, MAE PAGE
TAYLOR & CARROLL
TAYLOR & CORRELL
TEECE, LILLIAN
TEMPLE QUARTETTE
TEMPLETON & GESSNER
TEMPEST, FLORENZ
TENDUHOA, CHIEF
TENNEN BROS.
TENNESSEE TEN
TERRY, PHILLIS NEILSON
TESSEMAN, SERGT.
TEXAS FOUR
THOSE FIVE GIRLS
THREE MUSICAL JEWELS
THAIS, JOSEPHINE
THELMA
"THE TICK TOCK GIRL"
THORNDIKE & BARNES
THORNTON, JAMES
THOMPSON, CHARLES
THOMPSON, FLORENCE
THOMPSON, HARRY
THOMPSON, RUSSELL
THREE MAXIMS
TIERNEY, HARRY
TILYOU & WARD
TIMBERG, HERMAN
TIMPONI, FLORENCE
TINNEY, FRANK
TOGAN & GENEVA
TOJETTI & OLLISON
TOJETTI & BENNETT
TOMBS, ANDREW, & RENA PARKER
TOMPKINS, SUSAN
TONEY & NORMAN
TOOTS, JO, & TOM
TOWNES, BART
TOWNS, SID, & OTIS SPENCER
TOY, CHING LING
TOYE, DOROTHY
TRACER, IRENE
TRACEY, CLAUDIA
TRACEY, HARRIET
TRACEY, IRENE
TRACEY, ROSE, & HELEN
TRACY, HENRIETTA
TRAINER, VAL
TROOPERS, FOUR
TRIX, HELEN, & SISTER
TRENELL DUO
TRIPLE & BROWN
TRIX, HELEN, & SISTER JOSEPHINE
TSUDI, HARRY
TUCKER, AL
TUCKER, SOPHIE
TU LING SING
TURELLY
TURINI & SAUL
TURNER, BEATRICE
TURNONI & SAUL
TWO LITTLE STARS

VARDEN & PERRY
VASS, VICTOR
VAUGHAN, MARGARET
VAUGHN, WARFIELD & GRUNDY
VAUGHN & DREAMS
VALDARES, THREE
VALENTE BROS.
VALENTINE, JACQUELINE
VANE, SYBIL
VAN ATTA, VERA
VAN, BILLY B.
VAN HORN & AMMER
VAN ORDEN & FALLOWS
VAN & PIERCE
VAN & SCHENCK
VAN & VERNON
VANDERBILT, GERTRUDE
VESPO DUO
VINCARS, THE
VINCENT & CO., NAT
VINCENT & KELLY
VINCENT & RAYMOND
VINCENT, HARRY
VINCENT, HELEN
VINCENT, NAT
VIOLINI
VIOLIN BEAUTIES, 5
VIOLINN
VIOLINSKY
VIVIANS, THE
VOKES, OFFICER, & DON
FLYING VENUS
VOLANOVA & TROUPE OF GYPSIES
VON TILZER, ALBERT
VOSS, V. VICTOR

WADE, SHERMAN
WADSWORTH & ARDEN
WADSWORTH, WHEELER
WAGNER, CHARLES
WALKER & BORRELL
WALKER, BUDDIE
WALKER, CLIFFORD
WALKER, ESTHER
WALLACE, FRANKLIN
WALLACE, HARRY A.
WALLACE & DUVAL
WALLACE & HOLLINGWORTH
WALLEN HELEN LEACH, 3,
WALLY, RICHARD & CO.
WALSH & BENTLEY
WALSH & INGRAHAM
WALTERS & HASTINGS
WALTERS, ANN
WALTERS, FLO, & OLLIE
WALTON, BERT & LOTTIE
WALTON, LOTTIE
WALTON & MARSHALL
WANZER & PALMER
WARD & CULLEN
WARD & WESTON
WARD & VAN
WARD, EDITH
WARD & FAY
WARD, LARRY
WARD, MARY ANN
WARD, MAY
WARD, SHIRLEY
WARD, TOM, & DOLLY
WARE & MADVIN
WARD & MARION
WARREN & BATES
WARREN & TEMPLETON
WASLIES, THE
WATERMAN, LILLIAN
WATKINS, ENID
WATROUS, MRS.
WATSON, BOBBY
WATSON, HARRY
WATSON, LILLIAN
WATSON, MISS
WATSON SISTERS, THE
WATTS & PHELPS
WAYNE, MARHALL, & CANDY
WAYMANN & BARRY
WAYMAN & BERRY
WAYNE & WARREN SISTERS
WEBER
WEBER, BECK, & FRASER
WEBER, CHAS.
WEBB & ROMAINE
WEEKS, ADA MAE
WEEKS, MARION
WEIR, JACK, & TOMMY
WEEMS, WALTER
WELCH, BEN
WELCH, PAULINE
WELLS & FISCHER
WEST & EDWARDS
WEST & COFFMAN
WESTFALL, FRANK
WESTON, EDNA
WESTON, WILLIE
WETTE & WINTERS
WHEAT, FLORENCE
WHEAT, LAWRENCE
WHEELER, BERT
WHEELER, BOB
WHEELER BROS.
WHEELER, ECCENTRIC
WHEELER & DOLAN
WHEELER & MORAN
WHEELER TRIO
"WHEN WE GROW UP"
WHITE, AL B.
WHITE, GEO., & EMMA HAIG
WHITE DEER, PRINCESS, & CO.
WHITE, OLLIE
WHITE, TOMMY
WHITEHEAD, RALPH
WHITESIDES, LIEUT.
WHITELAW, ARTHUR
WHITING & BURT
WHITING, MARION
WHITNEY & CO., BILLY
WIKI BIRD
WILBIN & GRACE
WILBURY, CLARENCE
WILFRED, THOS.
WILLE BROS., TWO
WILLEN, CHARLES
WILLIAMS, BERT
WILLIAMS, COWBOY
WILLIAMS, DOROTHY E.
WILLIAMS & DOROTHY
WILLIAMS, EARL
WILLIAMS & STEWART
WILLIAMS & WOLFUS
WILLING & WILLING
WILSON, AL H.
WILSON, BABE
WILSON, BONNIE
WILSON, BOND, & CO.
WILSON, CHARLES
WILSON, FRANK
WILSON, HANS
WILSON & CO., JACK
WILSON, JACK, BEN BARD & GLADYS MOFFAT
WILSON, KNOX
WILSON & VAN
WILTON SISTERS
WINTERS, CHAS.
WINTERS, WINONA
WINDOW, MURIEL
WIN & STEWART
WISE, TOM
WISEMAN SISTERS
WITHERSPOON, MR.
WITT & WINTERS
WITMARK QUARTET
WOOD, BRITT
WORTH, WAYTON FOUR
WRIGHT & EARL
WRIGHT & LAMONT
WRIGHT QUINTETTE
WRIGHT, SAMMIE
WYATT'S SCOTCH LADS & LASSIES
WYNNE, BESSIE

YALTO DUO
YAMANDA BROS.
YATES & REED
YEOMANS, GEO.
YORHE'S DOGS
YOUNG, MARGARET
YOUNG & WHEELER
YUKI YAMA KURA, MME.
YVETTE
YVETTE & SARANOFF

ZABELLE, EVELYN
ZARA, CARMEN, TRIO
ZARDO, ERIC
ZATO & PARTNER
ZELL SISTERS
ZEIGLER TWINS & KENTUCKY FIVE
ZIMMERMAN, ETHEL
ZINKAPANNAS
ZOTMANN, GEORGE

THE FOLLOWING ARTISTS ARE ENTERTAINING THE BOYS IN FRANCE UNDER THE AUSPICES OF AMERICA'S OVER THERE THEATRE LEAGUE

ANNIE ABBOTT
LUCILLE ADAMS
MABELLE ADAMS
HARRY ADLER
MAUDE ALLEN
NELLA ALLEN
LILLIAN AMMALEE
ALFRED ARMAND
EDNA AUG
LUCIE BABCOCK
TOM BARRY
VERA BARSTOW
RUTH BENTON
MARY BOLAND
GEORGE BOTSFORD
EVIE BOWCOCK
ELIZABETH BRICE
ZELLA CALL
MARY CAMERON
JOHN M. CAMPBELL
JOHNNY CANTWELL & RETA WALKER
ANGIE CAPPELL
LOUISE CARLYLE
BESSIE CARRETTE
VERA ROSS COBURN
EDDY COE
LOUISE COFFEY
HOWARD T. COLLINS
MARGARET COLEMAN
HELEN COLLEY
KATE CONDON
MADISON COREY
WILL M. CRESSY & BLANCHE DAYNE
LEO CURLEY
WALTER DALE
GERTRUDE DALLAS
HELENE DAVIS
DOROTHY DONNELLY
LEO DONNELLY
MINNIE DUPREE
MILDRED EVANS
AMPARITO FARRAR
GUDALUPA FARRAR
HARRY FERGUSON
GRACE FISHER
CHARLES FLEMING
KATHERINE FLORENCE
EDDIE FREDRIKS & OLIVE PALMER
CHARMIAN FURLONG
FRANK GARFIELD
MADELINE GLYNN
HELEN GOFF
FRANCES GOLDEN
BILLY GOULD
RITA GOULD
THOMAS J. GRAY
GILBERT GREGORY
BURTON GREEN & IRENE FRANKLIN
ELIZABETH GRIFFIN
BELLE GOLD
EUGENE J. HALL
MARY HAMPTON
HINDA HAND
SIDNEY HARRIS
WALTER HAWLEY
DOROTHY HAYNES
RACE R. HENRY
STELLA HOBAN
AMY HORTON
IDA BROOKS HUNT
TONY HUNTING & CORINNE FRANCES
LYDIA ISABEL IRVING
HARRY ISRAEL
IRENE JACOBS
ELSIE JANIS
CONSTANCE KARLA
DIANA KASNER
JAMES P. KELLY & EMMA POLLOCK
WILL J. KENNEDY
H. BRATTON KENNEDY
NELLIE KOUNS
SARA KOUNS
GARDA KOVA
HARRY LAUDER
DAVID LERNER
BESSIE LEONARD
MICHAEL LEONARD
MARIAN LORD
FREDERICK LIVINGSTON & WINIFRED WILLIAMS
ANDRU LEWIS & HELEN NORTON
D. C. MacIVER
HENRY MARCUS & ERMINIE WHITELL
EDWARD MARSHALL
ALICE MARTIN
IDA MAY
MARGARET MAYO
HOMER MILES
LOIS MEREDITH
GEORGE AUSTIN MOORE
BONNIE MURRAY
MARIE & MARY McFARLAND
CARROLL McCOMAS
MIGNON McGIBNEY
LIDA McMILLAN
BURR McINTOSH
WILL E. MORRISSEY
PATRICIA O'CONNOR
FRANK OGLESBY
ELIZABETH PAIGE
HERMAN PALEY
AGNES PATERSON
CHARLOTTE PECKHAM
ALBERT PERRY
HAL PIERSON
EDMUND J. PORRAY
WILLIAM POWER & MARJORIE BONNER
JACK RAYMOND
DORA ROBENI
CLAIRE ROCHESTER
ELEANORE ROGERS
DORA RONCA
JONSA ROSE
EDITH SANDERS
BLANCHE SAVOIE
HELEN SCOTT
PAULA SHERMAN
SYDNEY SHIELDS
BLANCHE SEYMOUR
GLADYS SEARS
LAURA SHERRY
BERT SNOW
HENRY SOUVAINE
GEORGE PINK & ELLEN TATE
MARGARET SUMNER
PAULA TEMPLE
DORIS THAYER
PRINCESS TSIANINA
JANE TUTTLE
DALLAS TYLER
IDA VAN TINE
FRANK VARDON & HARRY PERRY
J. B. WALDO & R. L. DELROY
ALICE WAKEMAN
RAYMOND WALKER
MARIE WALSH
BEULAH WALTON
PERCY WEADON
BESSIE WYNN
WILLIAMENE WILKES
FLORENCE WILLIAMS
FRITZ WILLIAMS
MARGOT WILLIAMS
INEZ WILSON
HORACE WRIGHT & IRENE DIETRICH
WALTER YOUNG

Holiday Greetings

from

Loew's Theatrical Enterprises

Putnam Building

1493 Broadway

New York

A vast and ever growing circuit of theatres, laid upon a foundation of fair dealing with millions of patrons and thousands of performers.

PROCTOR'S 23RD ST. THEATRE New York City

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Holiday Greetings

. . . .

F. F. PROCTOR

PROCTOR'S 58TH ST. THEATRE New York City

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Vaudeville Manager and Promoter

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1562 BROADWAY

FIFTH FLOOR

(Adjoining Palace Theatre Bldg.)

Bryant 973

Acts Financed, Staged and Produced

Buckner's Own Acts in Vaudeville

P. S.—"U. B. O." Men Welcome to the Use of My Rehearsal Hall; Competent Pianist, etc., at All Times Without Charge.

FROM

ELSIE JANIS

HELLO AMERICA

Merry Christmas

and a

Happy New Year

(C) *Nixon Connelly*

MRS. GENE HUGHES

Presenting in Vaudeville

"WHEN HE COMES BACK"

A comedy of the moment

by

Edgar Allan Woolf

Supported by

GINETTE GUERANDE MARIE PETTES

and BENTON RESSLER

Management of Gene Hughes

Max Hart Says:

EDDIE LEONARD

"Smashed all records in New York, artistically and financially. Five months' consecutive run in B. F. Keith's New York Theatres to greatest success ever achieved by any black-face star in the history of vaudeville." (Signed) Max Hart.

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Presenting
The Leading Artists of the World in
VAUDEVILLE

All artists and members of Orpheum Theatre staffs now in the service, will find a welcome return to their former employment when discharged.

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United Booking Offices
(Agency)

A. PAUL KEITH . . . . President
E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS
S. K. HODGDON
PALACE THEATRE BUILDING
NEW YORK CITY

Keith Vaudeville in the Great War

(*Continued from page* 957)

ville show running continuously from 10 A. M. until midnight—the nine o'clock rule being suspended, so that every man of the 40,000 saw the entertainment. Railroad fares alone cost the Keith people $1,400.

Entertain on Battleship

Battleships and transports have been equipped with motion picture projection machines and film. The Indiana, stationed in New York harbor, has been given a free vaudeville show every week of the war. Two men are paid $150 a week to devote their time to arranging free shows and benefits.

The department organized in the Keith Vaudeville Exchange, in the Palace Theater Building, has furnished since the war began, 1,000 entertainments in cantonments, on warships, at Ellis Island, at recruiting stations, in hospitals, for Red Cross and other drives of a similar nature.

2,224 Artists Appear to Date

The number of artists that appeared in the shows given out of the Keith office was 2,224. This is up to date, and the work is still going on. Entertainments are being given all over the country, out of the Keith office, to returning soldiers, those in the hospitals, and in divers places where they are billeted, and this work will go on until the entire army is demobilized and every soldier has returned to his peaceful pursuits.

When Winthrop Ames and E. H. Sothern returned from their official visit to the American Expeditionary Force in France and reported the need of theatrical entertainment to aid in maintaining the morale of the fighting men, Mr. Albee immediately offered the Palace Theater for a meeting place of the profession, and issued a call for a mass meeting of artists. On April 23, 1918, the Palace was crowded with men and women of the stage, more than two thousand answering the call.

Aid of War Charities Continued

After the armistice the Keith contributions to army and navy entertainment and to the aid of war charities continued with unabated vigor. For the Jewish War Sufferers a special midnight performance was given at the Palace Theater with Harry Lauder and Annette Kellermann heading a long program of stars. At the Palace a free special performance of the full bill is given every Thursday morning for wounded soldiers back from France.

The late A. Paul Keith went abroad on a mission of high importance for the War Department, and was in France for several months. The nature of his work will be revealed by the Government in due course of time.

A large number of Keith employees enlisted in both branches of the service and for these, generous provision was made, their names being carried on the payrolls for a generous percentage of their salaries, thus providing for dependents and building up a fund for the new life of peace times. The Keith motto has been unselfish, sacrificing service.

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Eves., 25c, 50c, 75c and entire lower floor $1.00
Supreme Vaudeville

SEASONS GREETINGS
FROM
BELLE BAKER

Xmas Greetings
FROM
QUEENIE DUNEDIN

CHRISTIE MacDONALD

Presenting in Vaudeville

"Cupid's Mirror"

晚、古井田寮之關聖宮、唱棚女棚、均皆滿座、往觀、牛牌色味、賭具俱備、開攫利益云云、同月廿九日人、往刼梅灣、四圍把封、一百數十之譜、至八點鐘、卽起鬨勇與及壯丁、三、不料被賊先鉄、炮斃民軍、於是奮力追擊、該賊見勢參脫甚多、祇擄去一十七、受傷亦多、刼後該賊竟敢謂橫行已極、沙堆一帶、均

Or in Plain English

Merry Christmas

JAMES MADISON

VAUDEVILLE AUTHOR

1493 BROADWAY : : : NEW YORK

CHRISTMAS
GREETINGS

RAE ELEANOR BALL

SAMMY RONAN
(PRIVATE SAMUEL MAYNE RONAN)
52nd Pioneer Infantry, Company I
American Expeditionary Forces, France
Wishes Everybody a Merry Christmas and a Happy New Year

CLIFTON
CRAWFORD

XMAS GREETING
from
SOPHIE TUCKER
to open soon in
"A FAT CHANCE" By Jack Lait
in Chicago
WILLIAM MORRIS MANAGEMENT

Peace on Earth and Stage

(*Continued from page* 934)

fill them are built along the same general lines. It happens that our taste today is for the slim, stream-line figure, while those of grandma's day, though personally she may not have suspected it, rather favored the figure that resembled the rear outlines of a public fiacre going north. But otherwise the attitude of the two publics is practically unchanged.

Scenically and pictorially we must believe, must know, in fact, that we have progressed. I would not be at all surprised to learn that Morris Gest spent as much money in staging his midnight revue at the Century as it cost the firm of Jarrett & Palmer to stage their entire production of "The Black Crook," which "began at a quarter to 8 and closed at 1.50 a. m.," the night of its premier. And I have no doubt the last "Follies" production, which cost Florenz Ziegfield approximately $125,000, would have financed at least three road companies of "The Crook."

Intellectually, if we may stretch a point and apply so impressive a word to a drama that does not deserve it, there is probably little to choose between the plays offered that peace Christmas and those current as we are about to celebrate another, but those of us who must judge the old drama by such revivals of it as we have seen, must hold to the opinion that modern plays, trivial though the bulk of them may be, have the better of the argument, barring, of course, the dramas of the classic repertoire which have not had the adequate representation in our day, or certainly not within the last twenty years.

Drama in Slump

BUT even fifty years ago the drama would appear to have fallen into one of its periodical slumps. John Ranken Towse, an observant and sincere dramatic writer for nearly seventy years last passed, arrived in America just after the Civil War ended, and he has written in his "Sixty Years of the Theater" this conclusion as to the prevalent condition of the New York stage:

"Here, as in the mother country, the old order of the stage was quickly passing away; the higher drama, both tragic and comic, was falling into deeper disrepute for lack of adequate interpreters, and the boards were more and more fully occupied by modern domestic or 'social' farce or melodrama of no literary or dramatic consequence, even when entertaining; by pieces purely spectacular or sensational, by adaptations from the French and by all kinds of freakish and acrobatic frivolity."

So it always has been, and doubtless always will be. The stage, in the estimation of its most serious commentators, is ever wallowing in the depths of one thing or another, reflecting the manifold sins of a degenerate age. But it always manages to weather alike the conditions forced upon it and the criticism with which it is assailed; it always has had most to do with the expression of the people's joy in times of national celebration and to the heartening of their spirit in times of trouble.

So it was in 1865; so it is in 1918. The lights are back on Broadway—that ugliest, most wonderful, dullest and most brilliant of thoroughfares, and there are "smiles that make you glad" on most of the faces you see.

We are still, and will be for many months yet to come, linked with the immediate past by long lines of steamships loaded with our returning crusaders, and by the sight of men in uniform who still form a substantial part of every crowd.

But the war is over, the order of our lives changeth and we rejoice.

T. HAYES HUNTER, *Director*

BLANCHE BATES —*in*— "THE BORDER LEGION"

JACK SHERRILL—*in*—"ONCE TO EVERY MAN"

Xmas Greetings

BLANCHE RING

Direction Jennie Jacobs

Beatrice Herford

Presenting Her

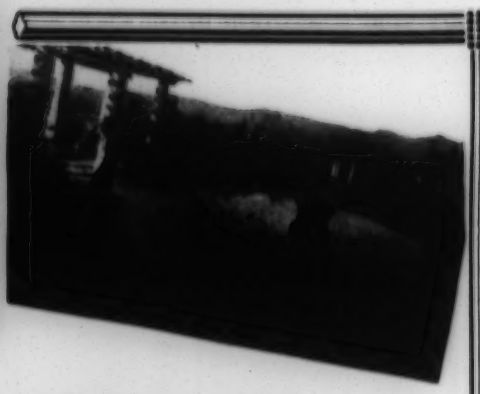
Monologues

In all

Keith Theatres

ANNETTE KELLERMANN

VILLA CAPISTRANO
LOS ANGELES U.S.A.
THE ELTINGE HOME



JULIAN ELTINGE

WILL AGAIN
FLASH FASHION
FROM THE
FOOTLIGHTS

OPENING AT THE MASON OPERA HOUSE, LOS ANGELES,
XMAS WEEK AT THE HEAD OF HIS OWN
AGGREGATION OF ARTISTIC ACTS
PLAYING THE FIRST-CLASS THEATRES ONLY FROM COAST TO COAST
DIRECTION · WM · MORRIS
BACK TO THE SCREEN IN JUNE, 1919

IN THE SONG SHOP—With E. M. Wickes

The New York Times and Al. Bryan Disagree—Monroe H. Rosenfeld Passes Away—Ira Schuster Receives Letter from the Secretary of the Navy

AL. BRYAN, author of a score of popular song hits, goes through life shouldering the troubles of other song writers, plus a few more. Every time Bryan writes something out of the ordinary some newspaper tries to tear it to pieces. Bryan hasn't any objection to others criticizing his work, provided they are familiar with the song game, but he does resent inaccurate statements concerning his work. The latest thing to arouse Bryan's ire is an editorial on popular songs that appeared in the New York Times Dec. 8, which in part said:

"Beginning about twenty-five years from now, magazine and 'special feature' newspaper articles will be published on the songs of the Yankee soldiers in the great war. This is a safe prediction, since it was about that length of time after the Civil War that writers began to treat of a similar subject; and many an article, and even a book, has been written on the songs of that war.

"The songs of the old war differed from those of the present one in that they reflected more different shades of feeling. Our war has been so short that there was not room for much more than one state of mind; the state of mind that is represented in *Over There*.

"*Over There* was surely the great song of this war, as *John Brown's Body* was of the other. Geo. M. Cohan is entitled, not for the first time, to the credit of having ing his hand on the people's pulse, of being a real interpreter of their moods. *The Yanks Are Coming, the Yanks Are Coming* and *We Won't Come Home Till It's Over, Over There*, and the gay but threatening melody epitomized the whole struggle from the American viewpoint."

In the following paragraph the Times speaks of *I Hate to Get Up in the Morning* as the next best, and after mentioning two other songs goes on to say:

"As popular a song as any was *Joan of Arc*, which had two singular points about it. The author, Alfred Bryan, was also the author of *I Didn't Raise My Boy to Be a Soldier*, which was in great favor among the pacifists and pro-Germans before we went into the war. When we did it dropped out of sight instantly, and Bryan as quickly changed his sentiments and caught up with *Joan of Arc*, which is as militaristic a song as could be written. It is irritatingly commonplace in words, but the music by Jack Wells is inspiring, and a French translation has been made of it which is a real poem, whereas Bryan's English words are bathos, made all the worse by such mistakes as placing Normandy as among the victims of the German invader. In place of that blunder the French translater used words which in English would read, 'The bells of Rheims they sound in pain,' thus changing a turnip into a rose."

The foregoing remarks naturally riled Bryan, and the fact that the writer of the article picked *When You Come Back* as a great song didn't convince him that the man knew what he was talking about. So Bryan wrote a letter to the editor of the Times, which may and may not be printed. Here it is:

Editor N. Y. "Times,"

Dear Sir: In your editorial Dec. 8, "The War in Song," commenting on "Joan of Arc," you say, "It is irritatingly commonplace in words." This is, to say the least, an ungallant commentary on the intelligence of over 2,000,000 persons who have bought this song, this number representing about the full quota of music buyers throughout the country. This song was also adopted by the different school boards throughout this city and country at large, with instructions to the teachers to teach same to their pupils.

You also say: that I make "the absurd mistake of placing Normandy among the victims of the German invasion." This is an unpardonable error on your part, as no reference is made to an invasion of Normandy. However, since Normandy is a part of France, and France being invaded, it would seem logical to infer that Normandy was also a victim of the German invasion, since other things than territory may suffer from invasion; ideals of justice and rights of liberty of which the people of Normandy were deprived. Moreover, did not the soldiers of Normandy take their place in the battle line?

To be explicit, in the invocation to Joan I say "Don't you hear the tears of Normandy?" "Normandy" in this instance is a figure of speech—the poetic colloquialism of France of the Middle Ages, the France of knighthood and chivalry—the France of Joan of Arc. And were not the French frequently referred to as Normans in those days? And would it not seem reasonable to infer that Normandy might shed tears over the plight of her sister provinces, as the world wept for Belgium?

You also state that my song "I Didn't Raise My Boy to be a Soldier" was in great vogue "before the war" by pro-Germans. This song was the most instantaneous hit in the history of popular songdom, and to say that this song was received and acclaimed by the millions, to say nothing of the singers who sang it, as German propaganda, is an insult to the people of America.

Yours truly,
ALFRED BRYAN.

* * *

Monroe H. Rosenfeld Passes Away.

Monroe H. Rosenfeld, a veteran song writer, and a prominent figure in the song world, died suddenly last week from acute indigestion at his home, 64 West 107th Street, New York. He was fifty-six years old.

Mr. Rosenfeld was born in Richmond, Va., but spent the greater part of his life in New York. At various times he has been a correspondent for several New York and Chicago newspapers. During the early days of the popular song game Rosenfeld was a star writer, being the author of *With All Her Faults I Love Her Still*, *Take Back Your Gold*, and many others. Rosenfeld knew the song game from every angle, and from time to time had acted as a publicity agent for some of the popular music publishers. He had access to quite a few out of town newspapers, where he landed little write-ups on new songs. "Rosey," as he was known to friends, has gone, but a few of his songs will live for years to come, for his compositions were always fit to go into the best of homes.

Moray Succeeds Howley.

Edward Moray, who has been writing popular songs for several years, has taken over the music business of the late P. J. Howley. Mr. Moray is familiar with all the phases of the song game and is confident of making a success of his venture. He has already issued two of his own numbers, entitled, *Take Off Your Hats, Boys, and Cheer*, and *America Is Proud of You, Boys*. The music was written by Antonio Galvan.

Ban-Joe Wallace Expanding.

Ban-Joe Wallace is a very busy man these days. In addition to furnishing music to the Biltmore, Sherry's, Manhattan, and Astor Hotels, he has found time to develop the Yama Yama room in the St. Andrew Hotel at 72d Street and Broadway from a small grill to one of the best and most popular rooms in New York. A week ago he put on a show at the St. Andrew for the benefit of the New York Sun Smoke Fund, for which he secured the services of many headliners, including Cameron Sisters, Bert Williams, Mollie King, Irene Fenwick, and Lillian Teece. Wallace is not only busy, but he is patriotic.

Song Writers, Attention!

The Buckeye Music Company, of Columbus, Ohio, is conducting a song contest open to professional and amateur song writers. The letter announcing the contest did not say what the prizes would be, but stated that the contest would close January 20, and that any one interested could obtain particulars by writing to the manager, or Charles Roy Cox, the president. Not so long ago the Buckeye Company became quite active for a time, going so far as to buy a quarter of a page in the Saturday Evening Post. The firm has just issued a new number entitled, *I've Got the Rumatiz*.

Mollie King on Popular Songs

Kerry Mills has brought out a new song called *Bluebird Blues*, the work of Jack Smith and Jack Russell, which he says will be featured by Mollie King at the Century Theater. Three days after it came from the press Harry Ellis made a record of it for one of the phonograph companies.

Zoeller Opens New York Office.

The Zoeller Music Company, of Louisville, Ky., has opened a branch office at 1431-33 Broadway, New York, where Jack Kline, the well-known song producer, will be in charge. The company has been quite successful with its songs in the South and expects to make hits of its latest numbers, including *There'll Never Be a Stain on Old Glory*, and *She's Coming From Ireland*. Mr. Zoeller and Mr. Kline wish to assure all performers that they will never have reason to complain of the treatment accorded them when they call.

Ira Schuster Complimented

As a result of having written *The Navy Will Bring Them Back*, Ira Schuster, the popular composer of the Feist staff, received a personal letter from Josephus Daniels, Secretary of the Navy, thanking him for the song and its existence. Schuster prizes the letter highly.

Von Tilzer and Sterling Back Again

Harry and Andy are back to their old stride in story ballads. Some years ago they used to have a story song hit running all the time. And *Somebody's Waiting for Someone* looks to be the best number they have ever turned out in this line, which was formerly their long suit.

Echoes From the Exchange Building

J. Fred Cootes has placed several of the McKinley Music Company's numbers with a dozen performers during the past ten days. Joe Edwards and Nellie Daly are featuring *Shimmie Shawabble Ball*, *Sidewalks of Berlin*, and *Trench Trot*. Another of the McKinley's big songs, *Let's Keep the Glow in Old Glory*, is shown in a musical layout in the Popular Science Monthly of the January issue.

Geo. Fairman Gets Blossom Seeley

Miss Seeley thought so well of Fairman's latest number, *When the Good Ship Comes in That Brings My Daddy Home* that she has added it to her repertoire of popular selections. Fairman has also placed his after the war song, *It's All Over Now*, with Harrison and Manyon, and other acts.

(*Continued on page* 982)

CHARLES K. HARRIS

MAXWELL SILVER

PICKINGS FROM THE SONG TREE

By E. M. WICKES

The Song Game Has Seen Many Changes—Pioneers in the Field—Class Has Told in the End—Kornhiser Was Right in the Beginning

THE popular song game is a funny business; it's filled with funny things and royalty statements; sometimes funny folks drift into the game; once in a while a funny song lobs up, and if it isn't funny enough the publisher pages Vincent Bryan or Jack Mahoney to make it funny. And don't forget that the song game got its real start in a funny place—the Bowery. Funny stuff!

The birds who write the songs of the nation are not very popular with millions of would-be songsmiths, who consider the regular song writer nothing more nor less than a bandit while a popular song publisher is as popular with them as the ex-Kaiser is in Belgium. At irregular intervals some of these budding world beaters take pen in hand to let the publishers know the extent of their popularity.

Nothing to Expose

Every once in a while some bird who has made a second story attempt to break into the song game wants to know why some one doesn't come to the rescue of unappreciated song genius by writing an article to expose the song game. Calamity Jim has a book of reasons—not reason—that he offers to prove why millions, consisting of those who have never received anything but the frozen mitt from the publishers, should, figuratively and musically speaking, eat up just such an article. Perhaps the reason why a masterpiece of this brand has never been ground is because there's nothing to expose, except Fred Fischer's trick of turning old operas into hits.

The real song publishers of today are just as honest as other manufacturers. You know what Lincoln said about fooling all of the people some of the time—well, you can't fool song writers all the time, for they know how to read figures, add and subtract. Music publishers have to depend more or less upon certain writers for the bulk of their output, just as Uncle Sam had to rely upon selected experts for means and ways to whip the Kaiser. Publishers have their politics, squabbles, and lawsuits, but in time they pay their bills, and as long as they foot the bills they are entitled to publish whatever appeals to them.

The idea that new writers never receive any encouragement is mostly bunk, for if publishers didn't keep an eye open for new talent the dear old public would have to sing the same songs year after year. No song writer lasts forever, but the public must forever have new songs.

Publishers are not infallible, neither are they mind readers, for if they were they would be making more money on the U. B. O. time. Not being able to look into the future they reject from time to time songs that eventually become hits. Book publishers and magazine editors make similar mistakes. Ask any new fiction writer.

Man on Inside Best Judge

Whether a publisher, a professional manager, or a song writer is the best judge of the merits of a popular song is a riddle still unsolved. Some people say that an actor is the best judge. However, the fact that firms like Leo Feist, Jos. W. Stern & Co., the McKinley Music Co., F. J. A. Forster, the Broadway Music Corp., Waterson, Berlin & Snyder, Joe Morris Music Co., Harry Von Tilzer, Jerome H. Remick, Shapiro, Bernstein, Chas. K. Harris, M. Witmark & Son, and others go along year after year making money appears to indicate that the fellow on the inside looking out has the edge on the chap on the outside looking in. All in favor of the implication raise your right hand. The count shows that all publishers and professional managers favor it. Therefore the motion is carried.

Money and Ambition Not Enough

The attitude of the new writer on this issue is always known. A few years ago one embryonic song writer who was positive that publishers and professional managers know absolutely nothing about the merits of a song set out to prove he was right. He blew into New York with $100,000 and a dozen manuscripts that had gone the rounds. He squandered his coin like a performer scatters stage money, and paid one woman $2,000 for singing one of his songs twice. He published half a dozen numbers, lasted six months, and then drifted back to the tall timbers broke, but a little wiser. And the men he said didn't know anything about songs are still in business.

The popular song game is responsible for more envy, grouches, blues, and shattered dreams than any other industry of its size. In a way it's something like a six-day bicycle race, where one of the competitors is likely to shoot out at any second and steal a lap on the others. Once a man does leap to the front with a new idea the others follow like mad in his trail until they catch up with a similar idea or grow tired and quit. In a bicycle race no rider has a monopoly on stealing laps, and in the song game neither writer nor publisher has a corner on hits. In the past some of the big fellows out in front have fallen behind and quit, while some one in the rear has pulled up with a sudden spurt that carried him clear to the front.

Overcame Prejudices

Some of the veterans who play the Palace and eat in Wolpin's are familiar with the activities of the song game from its infancy, but there are thousands in the show business who know little or nothing. Many are not aware that for a long time the song game was looked upon as a joke, and that the self-respecting men in the business at the time disliked to admit to their social and business friends that they were popular song publishers. Men in regular commercial lines viewed it with open contempt, for a popular song publisher was credited with being about one degree above the owner of a Bowery concert hall. And there was nothing abnormal relative to this view, as in the old days the Bowery was the stamping ground for actors, writers, and publishers. The Bowery had a bad reputation, which grafted itself onto any one who frequented the place. In recent years, however, the public, and especially the Government, has learned to respect song writers and song publishers, for most people know of the important part popular songs played in keeping up the morale of the American soldiers.

For the prosperity and respect that have come to the song game no little credit is due to the pioneers who went into the business about the time Charles K. Harris published "After the Ball."

Charles K. Harris First in Field

Every person who has ever experienced an uneasy moment as the result of the popular song industry should blame Charles K. Harris, for he was practically the father of the present day popular song. Harris was born in Poughkeepsie, N. Y. in 1865 and was a born song writer. He started writing at the age of twelve. As a boy he could play almost any instrument and used to compose songs to order for ten and twenty dollars. When his first published song sold a thousand copies he thought he had performed a miracle, while some reformers of today maintain that he started an epidemic. Harris made very little headway until he put out *After the Ball*. This number lay on the shelf for a year, threatening to prevent the introduction of a universal solace or menace, and may have curled up and died there, hadn't May Irwin taken a liking to it and featured it on Broadway. She was a sensation with it. In turn J. Aldrich Libby, Dick Jose, and Helen Mora introduced it with great success. According to "Lemon Publishers," who wish to separate hick song writers from their hard-earned cash, Harris made a million from his song. Some song writers who can't induce Harris to accept a number say he never made more than fifty thousand.

Enter Marks and Stern

Although the Kaiser used to make all the laws for his people, Harris couldn't write all the songs for the American public. E. B. Marks and Joseph W. Stern knew this, so they decided to get hold of some of the money that passed Harris. They hired a room on Fourteenth Street near Union Square and put out a two-by-four sign to inform the acts in that neighborhood that they were music publishers. While they were trying to get started, Howley, Havi-

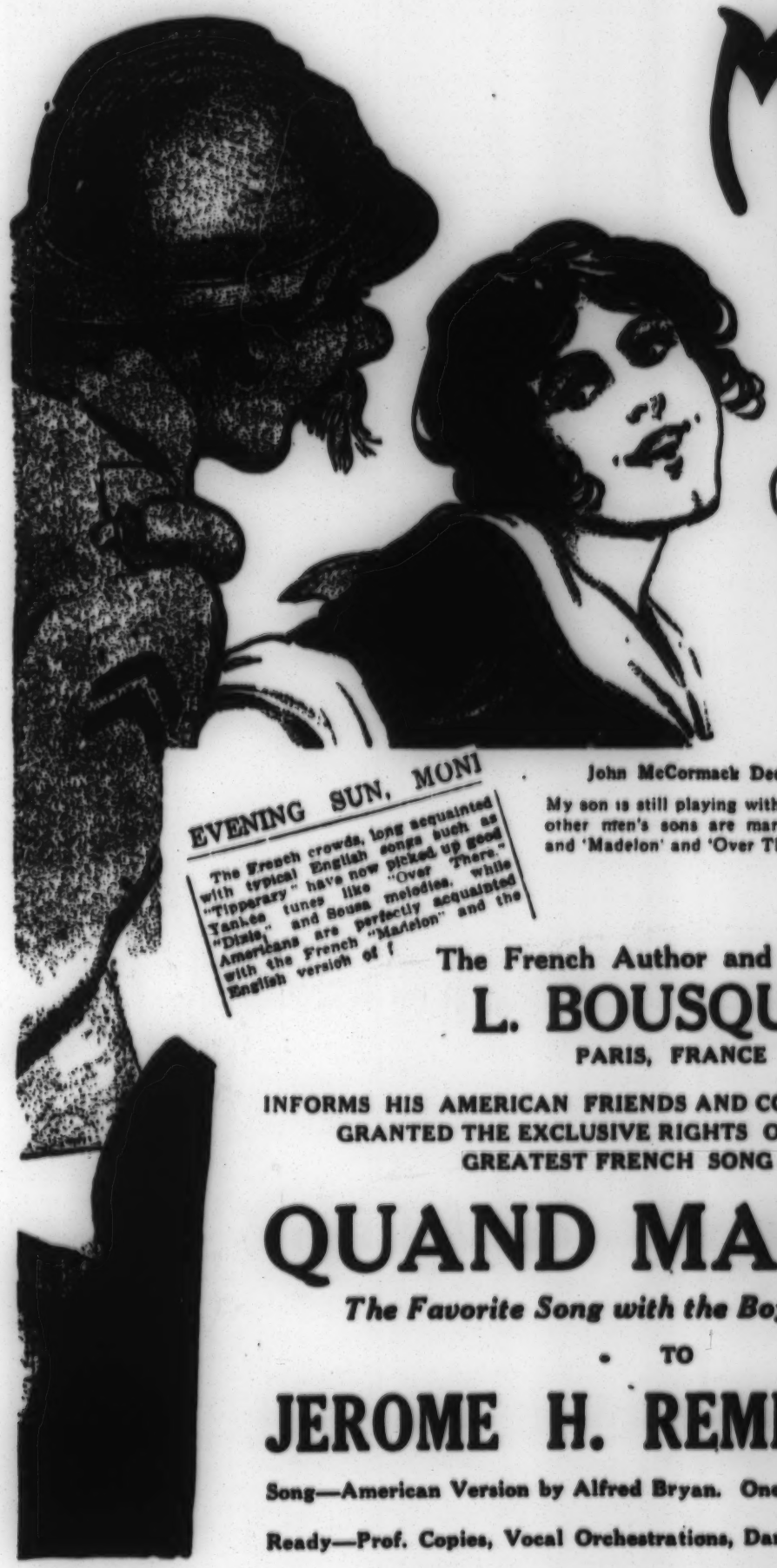
(*Continued on page 978*)

PHIL KORNHISER

JOSEPH W. STERN

EDWARD B. MARKS

LEO FEIST



MADELON

"I'LL BE TRUE TO THE WHOLE REGIMENT"

English version of the Celebrated French Soldier's Song

QUAND MADELON

ONE STEP

EVENING SUN, MON

The French crowds, long acquainted with typical English songs such as "Tipperary" have now picked up good Yankee tunes like "Over There." "Dixie," and Sousa melodies, while Americans are perfectly acquainted with the French "Madelon" and the English version of

John McCormack Declares

My son is still playing with his toy soldiers, by other men's sons are marching to 'Tipperar and 'Madelon' and 'Over There'"

Paris Still Celebrating.

This city has not yet ended its celebration of the signing of the armistice. Daily at various times street singing of the "Marseillaise" or the "Madelon," the marching song of the poilus, rises above the din of traffic. The paraders who do the singing are

The French Author and Publisher

L. BOUSQUET

PARIS, FRANCE

INFORMS HIS AMERICAN FRIENDS AND COLLEAGUES THAT HE HAS GRANTED THE EXCLUSIVE RIGHTS OF PUBLISHING HIS GREATEST FRENCH SONG SUCCESS

QUAND MADELON

The Favorite Song with the Boys "Over There"

TO

JEROME H. REMICK & CO.

Song—American Version by Alfred Bryan. One Step Arr. J. Bodewalt Lampe

Ready—Prof. Copies, Vocal Orchestrations, Dance Orchestrations, Band, etc.

Call at one of our offices if you can—if not, write

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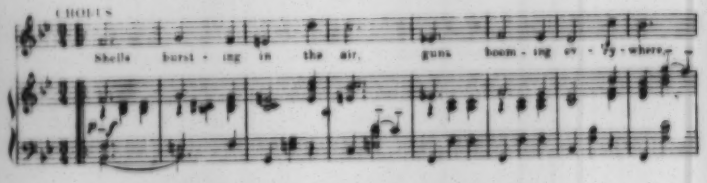
MUSIC DEPT., Powers Mercantile Co., MINNEAPOLIS
J. H. REMICK & CO., 501 Flatiron Bldg., ATLANTA, GA.

"If Dreams Come True"

I dreamed a dream, if dreams come true;
I slept in peace, and dreamed of you.
First, bars of white; then squares of blue.
At last, the red,—red, white and blue.
Scenes shift again,—our flag is gone.
Instead, a shield,—pure white, of lawn.
Fields snowy white,—one star of red.
Ye men of deeds! ye must fight on.

Shells bursting in the air;
Guns booming everywhere.
Our heroes charging here;
Our boys marching there.
In grandeur, over all,
Proudly floats in view,
The Stars and Stripes, forever,—
The Red, White and Blue.



The morning breaks; the stars ' away;
All des-o-late, at break of day.
Grim cannon's roar, they softly say,
The story tells, of foe's dismay.
They break—they run: the war is won.
In beauty, rise, our flag, our pride.
Then, furl, in peace, stars snowy white,
Bars crimson red. Dear Dreams, goodnight.

If you like the words of this song, the melody will probably suit you all right. Professionals, orchestras, bands and teachers. Send for your free copies.

One copy to other parties for Six Cents postage. Dealers write for copy and prices.

MILLER CO., Box 1542 Y
Pittsburg, Pa.

BIG SONG HIT

"EV'RYBODY SHIMMIES NOW"

Lyrics by EUGENE WEST
Music by JOE GOLD and Edmund J. Porray

A LAUGH IN EVERY LINE

A HUNDRED EXTRA FUNNY CATCH LINES

A "riot" lyric and the catchiest Fox Trot Stop Time you ever heard.

All the Headliners are grabbing it.

Get it now—while it's hot off the griddle.

CHAS. K. HARRIS
Columbia Theatre Bldg., 47th St. and Broadway
NEW YORK CITY

Pickings from the Song Tree

(*Continued from page* 976)

land and Dresser hurriedly formed a combination with the idea of having the late Paul Dresser write hits. But he didn't, not for a time, and if Charles B. Lawlor hadn't come along with his *Sidewalks of New York*, the firm may have been forced to quit before Dresser hit his stride.

Marks and Stern, always keen for a song with a heart interest story, took a flyer on *A Little Lost Child*, and when it didn't move fast enough to suit them Marks conceived the idea of using colored slides to illustrate it. Meyer Cohen, then known the country over as the famous California baritone, sang the song with slides at the Miner's Eighth Avenue Theater and was a riot.

Sterling and Von Tilzer

While all these stirring events were taking place Harry Von Tilzer and Andrew B. Sterling were studying personal economics, while they weren't writing songs that no one wanted. The pair would write a song to order for two dollars up. One day they had an unusual streak of luck and sold *My Old New Hampshire Home* for fifteen dollars. This started a cycle of rustic ballads, which Harry and Andy followed with *Where the Sweet Magnolias Bloom*. Harris, Stern and Marks sensed that the public was ripe for rustic ballads and became very busy. Harris turned out *Mid the Green Fields of Virginia*, while Stern and Marks were fortunate in getting hold of *The Girl I Loved in Sunny Tennessee*, *She was Bred in Old Kentucky*, *My Little Georgia Rose*, and others. A peculiar feature about these rustic ballads is that Stanley Carter and Harry Braisted, writers of *The Girl I Loved in Sunny Tennessee*, and *She was Bred in Old Kentucky*, wrote three hits, including *You're Not the Only Pebble on the Beach*, in a very short time and then passed into oblivion. Why they never stuck to the game has been a puzzle to many.

During the long run of rustic and story ballads Charles K. Harris was always well up in front with songs like *Mid the Green Fields of Virginia*, *There'll Come a Time Some Day*, and *Always in the Way*.

Feist Wins with "Smoky Mokes"

In those days Leo Feist wasn't the big publisher he is at present, and if he hadn't been a sticker willing to take a chance with his money he would never have grown to his present size. Feist hasn't always had plain sailing, and even now he sometimes stumbles. He started business by renting part of a room from the Dillon Brothers, who were trying to popularize a few of their songs from an office on Thirtieth Street. Abe Holzman was the pianist and general manager, and he probably spends more now for cigars every week than he received then in the way of salary. Feist and Joe. Frankenthaler were partners in the musical end, but for a long time they never knew what they were partners in, for with them it was a case of all going out and nothing coming in. They tried out home-made songs and songs by outsiders, but there was nothing doing in the way of a hit, and so the story runs, they were about to close shop when Holzman blew in one morning with *Smoky Mokes*, which the public, then in the early stages of the ragtime epidemic, devoured.

F. A. Mills and New Coon Songs

In the meantime, F. A. Mills was putting over some big ones in West Twenty-ninth Street. He and Maxwell Silver, his manager, had the jump on the others for a time with a new type of coon song like *Go Way Back and Sit Down*, *He Walked Right in and Turned Around and Walked Right Out Again*, and *I'd Rather Be on the Inside Looking Out Than on the Outside Looking In*.

For a long time Harris, Stern, Feist, and Howley, Haviland and Dresser were securing most of the big hits. Harry Von Tilzer, having gone into business for himself, and Maurice Shapiro, were crowding the big fellows all the time.

When the theatrical and publishing industry shifted to the vicinity of Thirty-sixth Street, Jerome Remick had become a real power, while Howley, Haviland & Dresser began to lose their grip, and Leo Feist wasn't any too strong. Howley, Haviland and Dresser finally went out of business, but Feist stuck. After a time Phil Kornhiser became professional manager for Feist and brought luck with him, for it was Phil that picked the million-copy hit in *That's How I Need You*. Since then he has been picking them year after year. F. A. Mills did well for a time in Thirty-sixth Street, being fortunate in having L. Wolfe Gilbert and Lew. Muir on his staff. Gilbert and Muir gave him *Waiting for the Robert E. Lee*, *Oh, What a Night*, *Mammy Jinney's Jubilee*, *Here Comes My Daddy Now*, and others.

The next shift took the publishers to the Forty-fifth Street district. Mills went to Forty-eighth Street and Seventh Avenue, but didn't stay very long. He closed shop and stayed away from the popular publishing end until a few months ago.

In Forty-fifth Street District

With the publishers settled in the Forty-fifth Street district Feist, Remick, Stern, Harris showed their class by keeping out in front with hits all the time. But it wasn't as easy to make hits as in the old days, for they had to complete with progressive firms like Waterson, Berlin & Snyder, The Broadway Music Corporation, The McKinley Music Company, which had begun to make a strong play for popular hits, Harry Von Tilzer, and Shapiro-Bernstein. With Remick, Mose Gumble had become a big factor in landing hits for the house, just as Kornhiser was with Feist and Maxwell Silver had been with Mills.

Kornhiser Tells of Song Success

Phil Kornhiser has put over such a large number of hits for Leo. Feist that many wonder how he does it. When quizzed about his methods, Phil replied:

"There are two things that tell the tale in making practically every song—the way performers take to it and the way people ask for it at the music counters."

"When you discover a number of performers taking to a song do you figure that the big part of your work is over?" he was asked.

"Not on your life! That's just the

(*Continued on page* 980)

IT'S A RAG-IF YOU SAY SO
IT'S A BALLAD-IF YOU SAY SO
AND WHAT A "DANCE" AND INSTRUMENTAL
WE'LL SAY SO

A Very Merry Christmas

And A Very Happy New Year

GILBERT & FRIEDLAND, INC.

MUSIC PUBLISHERS

232 W. 46th ST., NEW YORK 119 N. CLARKE ST., CHICAGO, ILL.

In the palmy days of minstreley W. C. Handy became known to members of the theatrical profession as one of the foremost cornetists and bandmasters, but it was not until the advent of his "MEMPHIS BLUES" that he became universally popular as a composer.

Although a lover of classical music he realized that his success depended largely on his ability to show to the world the beauty of the hitherto unpublished folk-songs of the Southern Negro.

As a result of his efforts along this line we are now familiar with his subsequent "BLUES" compositions, the most popular of which are "THE ST. LOUIS BLUES," "THE HESITATING BLUES" "BEALE STREET BLUES" and "THE KAISER'S GOT THE BLUES."

A little more than ten years ago Mr. Handy went to Memphis, Tenn., practically penniless, and to Tennesseans unknown, but he won their respect and love by his musicianship, sunny disposition and attention to business. He organized an orchestra, which is sung about in the Memphis Blues—"They had a fiddler there that always slickened his hair," "the Big Bassoon seconds to the Trombone's Croon" which should settle forever his claim as the originator of "BLUES" and the first writer of Jazz music.

This orchestra is now in France with Uncle Sam, while Mr. Handy is on Broadway showing his wonderful catalogue of more than fifty compositions, the most popular of which are "A GOOD MAN IS HARD TO FIND," "OH DEATH! WHERE IS THY STING?" (Comic) and "THE SONG THE SUNNY SOUTHLAND SINGS."

He has surrounded himself with some truly wonderful musicians and is always pleased to demonstrate the PACE & HANDY CATALOGUE at their offices, 1547 Broadway, New York.

Pickings from the Song Tree

(*Continued from page 978*)

beginning—just your cue to get busy and work your head off. Some acts have a habit of raving over every song you show them. It isn't so much as to what they say about a new song that counts, it's what they do with it on the stage. When they leave town and take the trouble to wire you that the song is a hit, then you feel that you have something worth while."

"What's your formula for a hit song, Phil?"

New Idea and Pleasing Melody

"An idea out of the ordinary and a pleasing melody that fits it. You may have a good lyric and a good melody, which may not be suited to each other. Take one of our recent songs, *Mother, Dixie and You*, as an example. The song possessed a good idea, was well written, and had a corking melody, but it never happened as a big hit. When you analyze the idea you discover that it lacks body and is unnatural for the melody. You have to go all the way to the end of the chorus of the lyric for the climax, and then the best you get is a weak phrase. Wedded to some ridiculous idea it might have stood a better chance, especially in view of the fact that the market was flooded with Dixie songs at the time.

"When the song was first shown to me it was called *You're a Different Kind of a Girl*. I liked the melody, but told Howard Johnson that I thought the lyric was worthless, and suggested that he write another lyric of a different type. He came back a few days later with another called *Yokohama Way for Me*, which I rejected, feeling that the public was not very keen for songs dealing with Japan.

"The song was put aside for the time being, but I didn't forget it. Later I had the writers sing and play the three versions for our general manager, and on hearing the *Mother, Dixie and You* version again, I experienced a different feeling. The other persons who heard it thought the Dixie idea a wonder, leading me to think that it might get over. I started after it, but I didn't meet any acts that raved over it. Some used it a few times and then took it off. I kept after it until the firm came to the conclusion that it wasn't there, incidentally proving that my original opinion was correct."

Other professional managers like Mose Gumble, Maxwell Silver, and Ben Bornstein, have their own ideas as to the essentials necessary for a hit, and some day when space permits their formulas will be put in black and white. Just at present publishers and managers appear to be too busy to sit down to write articles or give interviews.

* * *

J. Fred Cootes Steals Show

Figuratively speaking, he ran away with a minstrel show in Brooklyn. Jerry Donovan, the coach, sent for Cootes to try over a few of the McKinley numbers, and before Cootes finished trying he had placed twelve McKinley songs, including *I Don't Want It, You Can Have It, Trench Trot, E-Yip-Yow! Yankee Boys, Welcome Home Again*, and *Let's Keep the Glow in Old Glory.*

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VOCAL INST.
Biggest Instrumental and Comedy Song Hit in 20 Years.

GLAD I CAN MAKE YOU CRY
Overnight Success. One Million Copies Already Sold.

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A Sensation. Featured by Henry Lewis and other Headliners.

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Some Hit. Great Number for Feature Films, Love Scenes, etc.

I'M CRAZY 'BOUT MY DADDY
Sophie Tucker's Great Song Success. Fine for Fox Trot.

TEARS OF LOVE
Positive Winner—Just Out. By Writers of Indianola.

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# Everybody
Else

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Incidentally, have you included "Goodbye, France," in your repertoire as yet?

Waterson-Berlin & Snyder Co.
Music Publishers
Strand Theatre Building, Broadway at 47th Street
New York

THREE WONDERFUL SONG SUCCESSES Being Featured by Eminent Artists

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Waters of Venice
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Orchestration in all Keys

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Other Big Successes From the "Frisco House," are the Following:

"Mickey," "Rose of Romany," "That Long, Long Trail is Getting Shorter Now," "Sunshine," "What Have I Done to Make You Stop Loving Me?" "Some Night," "Dreamy Nile," "Aloha, Soldier Boy," "Frivolity," (*One Step*) and "Southern Dreams," (*Jazz Waltz*).

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Brings three and four encores every night

Neil O'Brien says: "One of the prettiest Irish songs written in years."

Sung abroad in the Military Camps by the daughter of President Wilson

Great Quartet number. Professionals; send your card and we will send this song and Orchestrations Free.

THE H. E. SMITH PUBLISHING CO.

Songs of Real Merit

New London **Connecticut**

English and French Version of

"THAT'S WHAT GOD MADE MOTHERS FOR"

I dreamed I saw my dear old mother kissing me goodbye,
And tho' her heart was breaking and the tears shone in her eye.
She whispered "Boy, don't let our parting grieve you any more.
But just remember this is what God made all Mothers for:

REFRAIN

To watch over you when a baby,
So sing you to sleep with her song.
To try to be near you to comfort and cheer you,
To teach you the right from the wrong—
To do all she can to make you a man
And over a million things more.
To sigh for you, cry for you, yes, even die for you.
That's what God made Mothers for.
I've watched you from the time I rocked you in your cradle dear,
I've dreamed for you and planned for you and longed to keep you near.
But now the time comes and your going to some distant shore.
Is only one of many cares God made all Mothers for."

J'ai vu ma vieille mère en rêve, m' baisant, m' faisant ses adieux,
Et bien qu' son coeur fut brisé, qu' des larm' brillâss' dans ses yeux.
Ell' m' dit bas: "P'tit, tu pars, mais sèche les pleurs sur tes paupières,
Et souviens-toi qu' c'est pour ça que l' bon Dieu fit tout' les mères.

REFRAIN

Pour t' protéger dans ton p'tit berceau,
T'endormir avec un'chanson
Tâcher d'être près d'toi pour t'donner tout plein d'bonheur,
Pour t'indiquer l'chemin d' l' honneur,
Et d'toi faire un homme, un vrai bon garçon,
Pour t'aimer d'un million d'manières,
Pour t' desirer, pour pleurer, pour même, mourir pour toi,
C'est pour ça qu' Dieu fit les mères!
J'ai veillé sur toi d'puis l' temps qu' t' étais un tout p'tit enfant,
Rêvé pour toi, pour ton av'nir, qu' tu fûss' toujours présent,
Mais l'heure est v'nue, et l'fait qu' tu pars vers des riv's étrangères
N'est qu'un d' ces nombreux soucis pour lesquels Dieu fit les mères!

MEYER COHEN MUSIC PUBLISHING CO., 1531 Broadway

Anything You Want to Buy or Sell

THE MARKET PLACE

on Page 1016

will do it for you

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GEO. FAIRMAN

145 WEST 45th STREET

NEW YORK

"JAIL HOUSE BLUES"

Lyrics by W. EARTHMAN FARRELL — Melody by ARTHUR L. SIZEMORE

Send immediately for professional copy of the bluest of blue numbers to

W. EARTHMAN FARRELL

THE DIXIE SONG WRITER

419 Main Street — Nashville, Tenn.

In the Song Shop

(*Continued from page 975*)

Harry Carroll to Act

Harry Carroll is to play a dramatic part in a play now in rehearsal, and which will open on Broadway in the near future. In addition to being a regular actor, he has written the music for the show. Weber and Anderson are the producers. From now on Carroll intends to get his share of the big hits every year, having discovered that the public likes his jingly tunes better than anything else.

Cohen's Song in France

It was natural for the Frenchmen to wish to translate "Over There" and "Joan of Arc," but few, if any, ever dreamed that they would desire to do the same with Meyer Cohen's ballad, "That's What God Made Mothers For." They did, however, and the song in its French dress is selling as well over there as it is over here, which is saying a great deal for any American number. When you talk to Meyer about it you get the impression that he hasn't any objections to the Frenchmen singing as much as they like.

Al. Gumble Showing Class

Not so long ago Al. Gumble was never without a hit in the Remick catalog. Like Hans Wagner and the Yanks in France he is coming back with a strong finish. He has two big sellers now in "Packing 'Em Down" and "Give a Little Credit to the Navy."

Sue Creighton All Alone

Miss Creighton used to be with Jack Norworth's "Odds and Ends," but now she's doing a single on big time and is going great with Pace and Handy's "A Good Man Is Hard to Find."

Fairman in the Contest

Last year George Fairman ran second in the New York Herald song contest. In the $10,000 prize contest conducted by the Hearst newspapers he has hopes of winning first prize and has entered a song. If he doesn't get the big slice of bacon, he should be in the money, for he seldom writes a bad number.

Rennie Cormack Has Gone

Rennie has just gone on a western trip to see acts over the big time for Jerome Remick. Cormack is a past master at this sort of work, and before he returns he will probably have a dozen or two big acts lined up for Remick most promising numbers.

Honest Publishers Still Exist

Not infrequently you will hear some one remark that the publishers are not living up to their agreement appertaining to the reimbursing of singers for featuring songs. The other day I told E. B. Marks that the DRAMATIC MIRROR intended to run a page of vaudeville performers' pictures every week and asked him if there was any particular performer's picture he would like to see in the MIRROR—some one that was featuring one of his hits.

"You have some big timers on your ballad hit, *I'm Glad I Can Make You Cry*," he was reminded.

"Much as I should like to suggest a certain performer," he replied, "I can't do it, as it is against the by-laws of our association. Mr. Stern and I are members of the association and we are going to keep faith with it. Thanks, just the same, for the offer."

Charles K. Harris and Waterson, Berlin & Snyder said practically the same thing when they were told what was desired. I was informed that I would have to do the selecting myself.

So I did. And in the future the DRAMATIC MIRROR will run a page of photographs every week of those in vaudeville who used songs that went particularly big for them.

* * *

Many Big Hits on Stern List

Joseph W. Stern and Company are closing the year with one of the greatest list of song hits in their history. The firm wound up the month of November with an increase of approximately 100 per cent in the volume of its business and with something like 60,000 copies of various items still on back order. Stern's big hits include *I'm Glad I Can Make You Cry, I'm Crazy About My Daddy, Indianola, Tishomingo Blues, Has Anybody Seen My Corinne? Kentucky Dream, Your Lips Are No Man's Land But Mine, When I Gets Out in No Man's Land I Can't Be Bothered with No Mule, Mothers of America* and *My Little Rambling Rose.*

Stern is planning to start the year with at least half a dozen new song hits. In this list are *Oh Helen,* which Henry Lewis is singing; and Sophie Tucker's latest *All Those in Favor Say Aye.*

S. R. Henry and D. Onivas, the composers of *Indianola* and *Kentucky Dream,* have another melody in *Pah-Ja-Mah,* an Oriental song. They are also responsible for the new ballad success *Tears.* Shelton Brooks, writer of *Strutter's Ball,* has contributed *The Lovesick Blues.* The writer of *Draftin' Blues* has tried his hand again and this time brings forth two new comic songs, *Vampire Blues* and *Frenchy Koo.*

The last work of the late Felix Arndt, *My Gal's Another Gal Like Galli-Curci,* is attracting attention. A new dance novelty is the *Venice* "shimmie" fox trot.

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To our thousands of friends in the profession whose splendid co-operation and enthusiastic work made 1918 a banner year for Witmark songs. Our thanks go out to all of you and our wish is that 1919 will bring to you a delightful combination of happiness, prosperity and—LONG ROUTES.

The joyous days of peace have come again. Celebrate them and begin the New Year joyfully by using material that will help the good work along. It is impossible to fail with any of the following—all kinds for all acts:

When You Come Back, and You Will Come Back, There's the Whole World Waiting for You
Geo. M. Cohan's big hit.

Have a Smile for Everyone You Meet and They Will Have a Smile for You
Sure fire novelty by Bert Hule, Paul Cunningham and J. K. Brennan.

You Can't Beat Us, We've Never Lost a War
A positive riot by E. R. Ball and J. K. Brennan.

That Soothing Serenade
The Violin Song, by Harry DeCosta.

There's a Long, Long Trail
Stands alone; by Zo Elliott and Stoddard King.

At the Coffee Coolers' Tea
Great Jazz number; by Alex. Sullivan and Harry DeCosta.

That Wonderful Mother of Mine
Beautiful waltz ballad by C. Hager and W. Goodwin.

Dear Little Boy of Mine
A real Ball, Brennan ballad. 'Nuf said.

Welcome Home, Laddie Boy, Welcome Home
March song most timely, by Gus Edwards and Will D. Cobb.

As You Were When I First Met You, That's How I Want You Today
Great story ballad by Clarence Gaskill.

When the Robert E. Lee Arrives in Old Tennessee All the Way From Gay Paree
Full of pep and ginger. By J. K. Brennan and P. Cunningham.

Kiss Me Again
The prima donnas' favorite; by V. Herbert and H. Blossom.

I Haven't Got Time for Anyone Else Till John Gets Home
Great for the girlies, by James V. Monaco.

Ring Out, Sweet Bells of Peace
You can sing it any time—any place. By William H. Gardner and Caro Roma.

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Jack Leahy, Boston, Mass., 218 Tremont St.
Jos. L. Mann, Denver, Col., 420 Barth Block.
Jack Crowley, Providence, R. I., 18 Belknap St.
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THE BIG SONG—RIGHT NOW!

THEN YOU'LL KNOW YOU'RE HOME

Words by GORDON JOHNSTONE Music by JESSE WINNE

IT IS THE FOURTH IN THE GREAT CYCLE OF HITS

ONE: TIPPERARY
TWO: KEEP THE HOME-FIRES BURNING
THREE: PACK UP YOUR TROUBLES—AND SMILE
FOUR: THEN YOU'LL KNOW YOU'RE HOME

VERSE

Oh! Boy! Have you heard the news?
Oh! joy! Chase away the blues
And start a-moving—take it on the run,
For the welcome word has come.
Say! Boy! What is that I hear?
Sounds like one big rousing cheer;
So pack your kit-bag—Hurry! Don't delay,
'Cause we leave for home today.

CHORUS

When you come to the turn where the home-lights burn,
Then you're close to home!
When you meet with a smile on that last long mile,
Then you're nearer home!
When a girl comes to greet you, who prayed every day;
When you kiss the dear face of your old mother gray;
When her arms steal around you and cares pass away,
THEN you'll know you're home.

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THE FAMOUS BALLAD — ROSES OF PICARDY — By HAYDN WOOD

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Lyric by Louis Weslyn Music by Neil Morét

Other Splendid Numbers Published by the "Frisco House:"

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THE MARKET PLACE
IS ON PAGE 1016

SAY MERRY XMAS TO THE SOLDIERS WITH
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PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PLAY COMEDIES "WITH BRAINS"

Presenting Proper Musical Setting for Funny Films Is Big Problem for Theater Organist

BY J. VAN CLEFT COOPER

WHY is it, I sometimes wonder, that so many organists fall down when it comes to playing a comedy? They can commit a murder with equanimity, perform a wedding ceremony with their eyes shut or rescue the heroine from the pursuing villain with the utmost nonchalance, but they seem to be utterly inept at throwing a squash pie, or demolishing a Ford or serving soup through a hose. And yet on the face of it one seems to be just about as easy—or difficult—as the other.

Still I have heard Schumann's "Romanze"—the one that is usually played with his "Träumerei," or even the second movement of Mendelssohn's "Wedding March" played for a Keystone comedy, and I know of one man who, when the fat man had fallen through the plaster as far as his arms, and the people on the floor below were belaboring his nether extremities with anything that came handy, from the old broom to the baby's high-chair, serenely played Rubinstein's "Melody in F" through the entire scene. On the other hand, I heard an organist (whisper it), right here on Broadway, play Nevin's "Barchetta" while Douglas Fairbanks was cleaning up the whole Mexican army in "The Americano." He might have played "The Rosary" for a Mack Sennett comedy—I don't know, but it would seem likely.

Organist Must Think

However, granted an organist who plays his pictures as Whistler mixed his colors—"with brains"—a comedy ought not to be impossible. The great trouble is that so many comedies are not comedies at all, but just a pure waste of time and raw material. Perhaps the directors never heard of Mr. Whistler! And then again, if an idea is really funny it usually blossoms out as a five-reel feature, while the singles and two-reelers have to depend on machine-made humor and usually turn out to be like Emerson's Essays—they can be read backwards or forwards or both ways from the middle without injuring the story.

To get itself played well, a comedy must be funny. The playing of pictures is a matter of mood, and if your film sustains its mood, be it tragedy or comedy, you will nearly always hear it well played, granted always an intelligent organist. And this matter of sustaining a mood, of carrying you along with the picture, of making you forget, in fact, that you are looking at a picture and for the time being causing you to live the story of the film with the characters on the screen—this whole matter is a question of psychology.

In order to create the illusion necessary to sustain a mood, the screen characters must react in a given situation as they would in real life. We are improving in this regard, but we still have with us the ignorant "hobo" who, after a period of "some weeks" as the sub-titles inform us, becomes foreman, associates with the owner of the plant, speaks like a college graduate and at the finish is in a fair way to marry the owner's daughter. We still have the maiden disappointed in love who, in the last reel, has not the slightest difficulty in picking up in the dark from among the leaves and grass the small, dagger-shaped hair ornament which three people could not find on the floor of a brightly lighted room in the first reel, and by killing the faithless lover with it by a single stab in the back of the right shoulder.

And we still have the comedian—or is it the director?—who thinks all that is necessary for a comedy is a string of frankfurters, six squash or custard pies with an exceedingly sticky meringue and a heavy sledge and if these be manipulated with sufficient speed and muscle, the audience will be convulsed with laughter and gaspingly besiege the house manager for more of the same sort. I wonder if one of these comedians or directors has ever witnessed the solemn silence with which one of these "comedies" is usually received.

Can Just Blaze Away

It is this sort of "comedy" that the organist finds the most difficult to play. About all he can do in a case like this is to shut his eyes and open his crescendo pedal and blaze away until the pies are all used up. It is not the throwing a pie that is funny—it is the motive that prompts it, and right here perhaps is one reason of Chaplin's amazing success, because his screen character is absolutely true to the light that has been given him. He shows us a person of a certain mentality, of a certain type, and he never does anything that such a person would not do if confronted with the circumstances that appear in the picture. He is absolutely true to type. In other words, his psychology rings true and he sustains his mood and for that reason is perhaps the easiest comedian to play for.

Real Problem for Organist

But he sometimes presents the organist with a real problem. In "The Vagabond" he appeared on a corner playing a sad melody on his violin. Presently, around the corner, seen by the audience, but not by him, came "dot leedle Cherman band" and tuned up and the problem of the organist was to play "Träumerei" in F with one hand with a string stop and "The Blue Danube" in D with a registration of brass with the other hand and pedals at the same time, for in the picture they were both playing together! It was not easy, but the effect repaid the effort.

Arbuckle Sustains Mood

Another comedian who sustains his mood and presents some interesting musical aspects is "Fatty" Arbuckle. "Good-night, Nurse" furnished opportunity for considerable humor from the organ. Here it was the organist's solemn duty to imitate a small hand-organ—which can be done easily by using a clarinet and flute registration—playing some tune that would cause a patriotic policeman to stand at attention and doff his cap in a driving rain, and later playing a Spanish dance. And he must not go back to the beginning of his Spanish dance when the "wop" stops grinding his organ but must go on from the exact spot where he stopped—such being the peculiar habit of hand-organs.

In general, if "effects" are well done and used with discretion they add to a comedy. However, the organist must not fall into the error of playing his whole comedy with them just as the orchestra leader may not allow the trap drummer to play the whole picture. Also the "effect" must come at the precise moment of the action,—if only a few seconds later it betrays the fact that the organist was asleep at the switch.

These may seem to be small points, but it is the small points noticed, thought out and well done, that mark the careful organist and make the difference between a comedy played "with brains" or just played.

* * *

LOS ANGELES, GRAUMANS

Military Music to Land Mauretania—Aurora Borealis

Grauman's this week has Charles Ray in "The Law of the North." Accompanying feature is dramatic music, brightened by the merriment of the serenade *Widor* played at the beginning and the end.

The Operatic Duo's songs fit in well with the feature picture. A special stage setting shows the aurora borealis, while the Duo sings odd sounding music presumed to be the Eskimo idea.

Military music by the Symphony Orchestra accompanied the Pictorial, which showed the landing of the Mauretania in New York.

With the Sennett comedy "Her First Mistake" are played popular songs, including *Smiles* and *Everything is Peaches Down in Georgia.*

Organist Jesse Crawford made *Beautiful Ohio* truly beautiful. "A Jungle Joy Ride" is accompanied by airs popular and Oriental.

An unknown singer makes a hit with the *Flower Song* from "La Boheme."

BUFFALO—SHEA'S

Music of All Nations for Government Film

"Under Four Flags" is the feature at Shea's Hippodrome this week and the Government film is being given an elaborate presentation by Manager Harold B. Franklin. The entrance to the theater is a mass of flags, including the national emblems of the Allies. The stage as well as the lobby is decorated with the colors.

As a special publicity feature announcing the offering, an airplane from the local Curtiss plant flew over the city dropping pamphlets boosting the production. Ten thousand letters were also distributed to schools, clubs, commercial enterprises and patrons.

The musical setting consists of 71 numbers, among the more prominent being the national anthems of America, Great Britain, France and Italy. Others are *Pere de la Victoire; American Fantasie; Crusaders' March; Rose of No Man's Land; Pack Up Your Troubles; Marche Reale;* finale of *Fourth Symphony; Victory of Democracy; Volksinger March; When Yankee Doodle Learns to Parlez Vous; Stars and Stripes Forever; When You Come Back; Italian Grenadier March* and *Battle Hymn of the Republic.*

The stage setting is entitled "Bears of Victory," showing the soldiers of the Allies going over the top, during the unveiling of which a special arrangement of the national airs of the nations by Alfred A. Moulton is played.

* * *

PERSONALS

Jack P. Foy, the pianist, is being featured at the Plaza Theater, in Freeport, L. I.

Dr. William Strausfield now presides at the triple-manual Austin organ in Washington's new Rialto Theater.

Daniel Breeskin is directing the orchestra of twenty men in the new Rialto Theater in Washington, just opened by Thomas Moore.

William Warvelle Nelson, director at the New Garrick, St. Paul, is the composer of the *Victorious Peace* march. It has been featured on the program.

Stewart Mills is one of the attractions at the Strand Theater in Salamanca, N. Y., where his orchestra revels in carefully selected programs of high class music.

William H. Tomkinson, who has had long experience with theater and church organs, now presides over the big organ in the new Allen Theater, in Edmonton, Alberta.

David Mendoza, who occupied the chair of second concertmaster of the Rialto orchestra during the past year, now heads the orchestra at the Rivoli as first concertmaster, taking the place made vacant by the resignation of Albert Bachmann.

CARE OF A THEATER ORGAN

Musician Should Know Instrument from Inside as Well as from Outside to Eliminate Trouble

BY ROLLO F. MAITLAND

A GREAT deal has been said in these columns about how and what to play on a theater organ. But suppose the organ itself takes a notion to assume partial responsibility as to what it shall do, and puts in extra tones not authorized by the player, or thinks certain tones are better omitted, or otherwise behaves itself in an unseemly manner. How many theater organists find themselves at a total loss when anything goes wrong?

From time to time discussions of practical organ matters have appeared in this journal. These have been very helpful and the writer's hope is that they may be resumed. The present article is intended merely to offer some suggestions as to the care of a theater organ.

The position of a theater organ should be given careful consideration at the outset. This matter is of vital importance to the value of the organ in the theater. I once knew of a small theater where the organ was installed in the cellar, and the tone sent up through swell shades in the floor where the orchestra pit would have been.

Guard Against Moisture

Tonally this was not so bad, but as the organ was not enclosed in a moisture-proof cement swell-box trouble soon began in the nature of cyphers, pneumatics becoming unglued, etc., owing to the dampness. It has been demonstrated that if an organ is enclosed in moisture-proof swell-boxes it will stand being placed in the cellar, but conditions must be right.

One very bad place for an organ is up near the roof, especially in large theaters. Sound travels up, not down, unless it be deflected by means of a "sounding-board." Even then the result is not so satisfactory as if the organ were placed lower down. In smaller theaters, where the roof is not very high, it matters not so much if the organ is placed in an arch near the ceiling, the sound being allowed to descend through grill work.

In large theaters, perhaps the best position for the organ is in one or more of the proscenium boxes on either or both sides of the stage, about half way up.

This is somewhat the position of the organ at the Strand, in New York, excepting that in addition, part of the organ is on the stage, to the right of, and back of the screen. At the Stanley Theater, Philadelphia, the entire organ, with the exception of a small echo division, is placed on the stage, the great and orchestral divisions being to the left and back of the screen, the swell division to the right and back of the screen, and the large pedal pipes immediately behind the screen. The only disadvantage about such a position is the fact that if the asbestos curtain is closed the sound of the organ is obviously deadened.

It is seldom, however, that the organ is used with the asbestos curtain closed. This condition, with regard to the main organ, does not exist at the Strand, and this organ is used at times with the asbestos curtain closed. If the entire organ is placed on the stage the setting should be arranged so that the sound will have free egress into the theater, the pipes, however, remaining invisible.

Organ Needs Care

It is obvious that a theater organ, being used from ten to twelve hours every day (whereas the average church organ is used about that many hours every week), needs more constant care than a church organ. The contract with an organ man should include one regular visit a week, any special emergency visits that may be necessary, and two thorough tunings a year. Once every three years, at least, the organ should be thoroughly cleaned, the dust blown out of pipes, cleaned off of passage boards, etc.

At the weekly visits all the reeds should be tuned, and other matters needing attention should be looked after. The organist can be of great help in this matter by leaving memoranda of things he finds out of order, but the tuner should not depend wholly on these memoranda. The most satisfactory individual is he who is willing to do a little more than he is told.

The manager, on the other hand, should realize that the organ is the most sensitive, and the most expensive single item of his theater equipment. Therefore he should be willing to give adequate compensation for the care of the organ.

Cypher Causes Trouble

One of the most frequent occurrences causing trouble in any organ is a cypher. Usually, in modern organs having individual valve sheets, the cypher is confined to one pipe. Sometimes, if any of the valve springs are a little rusty or weak, several touches of the key controlling the pipe will stop the cypher till the tuner can be reached. Sometimes the temporary disuse of the stop of which the misbehaving pipe is a member will stop its noise till a repairer can be called in. Often neither of these two methods of procedure will avail, then the usual method resorted to is removing the offending member.

Sometimes this is a good thing to do, but often, especially if the pipe is a large one, the noise of the wind escaping through the pipe hole will be almost as annoying as the cypher itself. A better plan is to lay several thicknesses of paper or cardboard over the pipe hole, then set the pipe in place, the weight of the pipe keeping the paper in place and preventing the escape of wind.

As a rule these things happen just at a time one would wish they did not—while the picture is in progress, or during an important musical number. The writer recently heard of a New York organist who improvised for fifteen minutes around a cypher as an "organ-point," keeping the interest of the music up all the while.

It is a good plan to have some trustworthy employe of the theater instructed in the matter of removing pipes. Great care should be exercised in this, however. One can usually locate approximately the cyphering pipe, then by passing the hand over the ends of pipes nearest to where the trouble seems to come from, or in front of the mouths of pipes, the unruly member can be exactly located.

Study Construction

An organist should study his instrument from the inside as well as from the console, and become as familiar as possible with its construction. By this I do not mean that every organist should possess the skill of a first-class repairer, but if he knows something about the inside of the chests he may be able to stop a cypher that is sometimes caused by a spring becoming displaced. The ability of an organist to tune pipes (flue pipes with rolled or sliding tuners, also reed pipes) is also very valuable at times.

Often one hears a rattle when certain pipes are caused to speak. This happens frequently with the large metal bass pipes, and may be caused by their becoming a little loose in their sockets. Sometimes a slight turn of the pipe will stop the rattle. Sometimes, however, the rattle may be caused by some object entirely outside the organ vibrating in sympathy.

Some time ago I had a peculiar experience. I was playing with full organ, and suddenly there was no sound. The trouble was finally traced to a fuse which had burned out, in the action current. In our organ the generator furnishing the action current is belted to the blower. If I had known where the new fuses were kept, also the location of the action-current fuse, I could have very easily remedied the trouble, as I learned later.

We all learn by experience. Sometimes the belt slips off or breaks, causing the generator to stop running. The commutators of both blower and generator should be cleaned daily. This will prevent the blower-motor from "sparking," and the action current from becoming weak. The brushes should also be frequently cleaned.

EDWARD BENEDICT
Organist of the California Theater, San Francisco, Cal.

E. P. RUSSELL
Assistant Organist of California Theater, San Francisco, Cal.

* * *

STRAND—NEW YORK

Tone of Feature Well Caught by Director

The Strand Symphony Orchestra, Carl Edouarde, conductor, played Offenbach's overture, *Orpheus*, last week. In the Topical Review, Mr. Edouarde used for battle scenes a part of the Sixth Symphony, Tschaikowsky; and for troops entering Cambrai, *A Wounded Friend*, by Myddleton. For a girl singing to a crowd of soldiers the orchestra played *Smiles*. The accompaniment for the German fleet surrender was *Pomp and Circumstance*.

The Strand Ladies' Quartet sang Molloy's *Love's Old Sweet Song*, with a beautiful stage setting, showing moonrise over a river. This number are used in the action. He played *Mother Dear, Jerusalem* and Gounod's *Sanctus*.

The feature was Vivian Martin in "Mirandy Smiles," and Mr. Edouarde had caught the tone of this fine picture in his musical accompaniment.

A light intermezzo, *Simplicity*, by Dorothy Fox, was used in the opening scenes, and the love theme was *Romance* from "Rural Scenes" by Matt.

Ralph Brigham was called upon to do many of the choir scenes which are used in the action. He played several old hymns, *Joy to the World, Mother Dear, Jerusalem* and Gounod's *Sanctus*.

For later scenes he used Lemare's *Serenade* and his *Gavotte Moderne*, also Kinder's *Meditation*. The orchestra finished up with Nevin's *Shepherds All and Maidens Fair*.

Flagg's satirical comedy, "Perfectly Fiendish Flannigan," was much enhanced by the music. When the Mexican's hair turned gray under the stern look of Flannigan Mr. Brigham played a strain of *Silver Threads Among the Gold*.

* * *

81st ST. THEATER—N.Y.

Songs and Symphony Embellish "The One Woman"

Director J. Walter Davidson furnished an interesting musical setting for last week's feature, "The One Woman," using Motzau's song, *The Kingdom of the Heart*, as the love theme. In addition to this melody, he played during the action part of Tschaikowsky's Fifth Symphony, Leybach's *Fifth Nocturne, Largo* from "New World" Symphony, Dvorak, *After Sunset*, Pryor and Schubert's *Erlking*. The overture was *Echoes from the Metropolitan Opera House*.

THE SEASON OF GOOD MUSIC

A Pantomime and Playlet with Special Programs to Tempt the Picturegoer—Resume of Year

BY PHILIP EDWARDS

CHRISTMAS week is the time of bad business, so many pessimists say from year to year. People feast so much that they have no energies left for amusement. But I think this year will be somewhat of an exception.

If there ever was a season in which to hear good music, this is it; and the various Broadway motion picture houses are expending a lot of time in concocting treats for their audiences. At the Rivoli a Christmas pantomime, with specially composed music by Hugo Riesenfeld, will be a feature. The Strand is giving a playlet bearing the fanciful title of "The Revolt of the Toymakers," with a cast made up of youngsters. Special music will accompany this act. I suppose it will not be long before regular carol festivals will be introduced to the motion picture stage, when several united choirs will sing old carols of our childhood.

Music during the year just closing has gone along with more or less jerkiness, and this has been caused not by any laxity on the part of our directors, but by the feeling that too much war was around us. That has naturally had a baleful influence on the development of the musical side of our picture theaters.

Now that the fighting by sword and gun is over, and only words remain, we may expect to forge ahead a little along the path of art. Yet several things have been accomplished during the year.

Influence of Music

One looks back and picks out a few pictures that have inspired the orchestras into doing something splendid. Such a one was "The Bluebird," and the later "Woman." This latter marks the high water mark of musical setting for a film.

It is interesting to note the influence of music upon the picture audiences; whether they seem to like the best or the worst. But there is one thing I have noticed this winter. That is that during the overture the people keep very quiet, while during the later number, put in to liven up things a bit, there is much conversation. This must be because there is a feeling that the lighter composition is a sort of refreshment after the heavier overture that opens the show.

The lighter composition smacks more of the stuff small orchestras play between the acts at theaters of the speaking stage. Certain persons think it time to talk and they go to it. On the whole, there is much encouragement in the gradual development of taste on the part of the patrons. Unlimited applause greets the very finest music.

A thing that has struck me lately is that many people are lamenting the fact that certain houses overdo realism in presenting overtures, scenics, etc. It is not necessary to break up the house to impress an audience that rain is descending; rain does not sound like an earthquake. And when a quiet brook is gurgling over its stones it is not good taste to imitate Niagara. These monstrosities are indulged in mostly by stage hands who need a boss. Such duties become a joke to them and they care very little what effect goes out to the house.

Back to Quiet Pictures

We long for the before-the-war picture, something in which the worn out *Robespierre*, *Sicilian Vespers*, *Coriolanus*, and a few other blood-curdling compositions will become scrapped; where we can settle back in our seats and listen to logical music applied to a logical picture.

Buckets of blood have been with us long enough, and it will be a treat to see a film put back on a peace basis, with peaceful music for its accompaniment. No one longs more for this condition than the players themselves. This past year has been one of the strong-arm musician. Catgut, horsehair and the bowing arm have had to lift tons upon tons; they have sent almost the entire army of both sides over the top. And they are tired of it. It's a wonder the union didn't get busy and raise a howl about extra wages for playing battle scenes.

The poor director, too, has had his share. Going through the Battle of the Marne, even though the baton weighs only a few ounces, is a strenuous proposition.

Then there is no musical satisfaction in fighting a battle with the orchestra; it becomes noise after the strong-arm stage hand begins to get in his work on the cowhide back stage. Fiddles are entirely drowned out, and nothing but the brass remains to guide the conductor.

Some houses are worse than others in this respect. I think it is because the quieter places haven't got the noise equipment the others have.

Rehearsals Still Needed

One of the worst faults still remains—that of having too little time to rehearse the pictures with music and to set them. There is always something left undone at the last rehearsal; the music doesn't pan out as intended; the film is run too fast; endings are ragged; and these faults are held over into the performances only too often.

It is not a rare thing to hear some instrument play a whole measure solo after the conductor has given the signal to stop. This is downright carelessness on the part of the members of the orchestra. They will give the excuse of overwork, but they are not overworked; to my mind they have a very easy time of it. And they can work the year 'round.

There need be no dry season when they must hike to the beaches and play one-steps all night on the front veranda.

Soloists are not so happy. To get a singer and a song that pleases the audiences is not an easy task. It is true there is the usual applause after a song, but often it is merely as a relief in getting the singer off the stage.

Very few songs are fitted for motion picture houses. The so-called "descriptive" sort seems to go best, something that tells a definite story. This with a good stage setting is the best venture in the solo line. Straight songs in Sunday clothes make little effect.

Improvements Accomplished

In the actual playing of pictures by the orchestra, several improvements have been accomplished during the year. The brass has been mostly eliminated in the feature pictures, except where special scenes require great weight of tone, which happens about once a year.

Several conductors have almost learned to soften at flashbacks without changing the music, thus leaving the viewer's mind free to retain the underlying current mood without being forced to forget it by the orchestra playing a fox-trot for three measures.

This monstrous whirling of themes in a long feature makes one wish to do murder now and then. We are coming out of it by degrees—about two degrees a year.

In the matter of hurries, agitatos, etc., a few experiments have been tried by Dr. Riesenfeld of the Rialto. He has advocated a soft tremolo, with practically no thematic treatment, for tense moments; this to be done without notes by the players, but from instructions.

Good players can do this, and there is no music for such stunts that I know of. Composers haven't reached the point of writing tremolos on the same tone for a page or two. Such an effect is not to be laughed at; it gives exactly the right atmosphere. The beauty about it is that the listener is not asked to follow a theme when the scene on the screen is demanding his whole attention.

This means that there are times when a theme is a hindrance rather than a help. When a man is shot, the audience does not need a theme in G to help them understand that he is shot; it goes without saying and without music that he is shot.

Lastly, while the war has perfected us in presenting battles and marching soldiers, and brought us almost every national air on earth, it must be confessed that we have not improved very much in the development of the pre-war condition of picture playing; we haven't had time.

Now it behooves us to get down to business and give art a chance. We have the houses, we have the orchestras, so bring on your films!

. . .

PHILA.—STANLEY

"Serenade Coquette" the Theme for "The Hell-Cat"

Conductor Albert F. Wayne of the Stanley Theater pleased his listeners last week with selections from "Boheme" as the overture. In the feature, Geraldine Farrar in "The Hell-Cat," he used *Serenade Coquette*, Barthelemey, as the theme. Falck's *Western Allegro*, the *Allegro* from Bellini's "Norma" overture, a *Mysterioso Irresoluto* by Langey, Sinding's *Rustle of Spring* and the *Allegro* from Lachner's "Turandot" overture were other splendid numbers played during the showing of this picture.

For the scenic accompaniment the orchestra played the beautiful *Arabesque* in E, Debussy and Borch's *Air de Ballet No. 2*.

SIGNOR ERNESTO NATIELLO

New Director of the Orchestra, Circle Theater, Indianapolis, Ind.

RIALTO—NEW YORK

Spanish Dance by Solo 'Cellist Feder

Dr. Hugo Riesenfeld selected Goldmark's *Sakuntala* for the overture in last week's Rialto program. This beautiful composition is one of the most popular things Goldmark ever wrote. It pleased the large audiences.

A quiet mood was introduced at the wonderful scenic, "Beautiful and Fateful Versailles," after which William Feder, solo 'cellist of the orchestra, played *Spanish Dance* by Granados.

The Animated Magazine carried over the German fleet surrender, and settings for this were on a level with the other houses, typifying British victory.

Vincent Ballester sang the aria from "The Masked Ball," Verdi. The feature was William S. Hart in "Branding Broadway." After this the orchestra played selections from Herbert's "Princess Pat," and Arthur Depew gave the *Marche Roumaine* of Gounod as an organ solo.

. . .

BROADWAY—N. Y.

French Airs for the Priscilla Dean Feature

The Broadway's overture was *Robespierre*, directed by Enrico Leide. The Topical Digest was started off with the one-step from "High Jinks," Friml; then Bizet's *Le Retour*, *Illusion Valse*, and two numbers from "Chu Chin Chow," the one-step and the robber's march.

During the scenes of the German fleet surrender *Imperial Edward*, *Invincible Eagle* and *Jack Tar*, all by Sousa, were played.

The feature was Priscilla Dean in "The Wild Cat of Paris." The main theme of this picture was the old *L'Amour de Apache*. Besides this, the orchestra played parts of *Coppelia* ballet, Chaminade's *Pas des Amphores*, and the first *Arabesque* of Debussy.

Mr. Johnston played an excellent improvisation on *Joan of Arc* during scenes in the feature where this heroine is called in as an inspiration.

Jeanne Aubert sang the solo from "Pearl of Brazil" with flute obligato.

BAD MUSIC SPOILS PICTURES

Organist Has Power to Win Friends for Theater If He Gives His Best at All Times

BY ALBERT F. WAYNE

DID you ever enter a moving picture theater, take a comfortable seat and look forward to at least one hour and a quarter of joy, watching your favorite show, only to have the entire evening spoiled by the wretched playing of the person presiding at the organ?

The manager points with pride to his beautiful theater, perfect projection, and service. Did he not hire expert electricians to obtain the proper lighting effects and install the greatest organ money could buy? He tells us that the days of the lone pianist are gone forever. He thinks that all has been done that could be done. He forgets that the lone pianist has graduated to the organ bench and the music remains just the same as before.

Too Many "One-Legged" Organists

One becomes firmly convinced on visiting various theaters that eighty per cent of our organists are "one-legged." That leg, the left, is employed to pump the pedals at regular intervals, while the right leg remains glued to the crescendo pedal, which every little while moves up and down. They will sit for long periods (in one case where I timed it, a half hour), and never change a stop, the beloved vox and tremulo going all the time.

The light may shine on their music, but never a page read or turned, just the idle twiddling of the keys with what emanates from their brains, which surely cannot interest an audience. The theater may change its pictures ever so often, but the organists play the same music, week in and week out, and collect their salaries with a smile on their faces. When you ask them how they can do it, the answer usually is, "Well, we get by, don't we?" Yes they do, but the time is coming when it will be "bye-bye" for them.

Before this result is obtained many obstacles will have to be overcome. The chief one will no doubt be the manager. Usually lacking in musical knowledge, his ear accustomed to light jingling music, he is averse to any change. As the fear of losing one's position makes moral cowards of most of us, much tact will be required. Show him by arguments and good playing that his public likes good music. His resistance must surely vanish, as he realizes that his show is not being simply turned into a high-class concert. Play musically and in good taste. When you do play the light stuff, do it as well as you know how, put all the "pep" and "jazz" into it of which you are capable. Prove that the grandest of all instruments, the organ, does not and must not sound like a calliope or hurdy-gurdy.

New Field for Musicians

There is only one way to play an organ, and to those who have devoted years of study to learn how no manager has a moral right to tell them a different way. An organist should carry out with a wholeheartedness the responsibility of his position. The calling is worthy of the most artistic ability, it has opened up a field for musicians for which they should be sincerely thankful. Show your appreciation by your endeavor to give a perfect performance. Practice alone will do it. Don't say, "Why should I, this is only a picture house?" The question is, "Why shouldn't you? You are paid a good salary for your work and the best in you is expected. This is the only guarantee that you will continue to draw your salary."

Wake up, organists! Pry a few dollars from your bank-roll for some new music; keep on buying; get something new each week; cut out the idle wandering headed for no place, and never getting there; wash the glue from that right foot, and use it as much as the left, *on the pedals;* review your pictures, cue them the same as an orchestra leader must do, and try to give as perfect a performance the first time as the last time. In other words show your employers just what the organ can do. You will be surprised how quickly the public finds out, and then notice the smile on your manager's face when he sees the inflation in the box-office receipts.

* * *

RIVOLI—NEW YORK

Familiar Tunes for "Arizona" and Songs in Settings

Last week the overture was *Zampa*, Herold, an old favorite. This began one of the best shows the Rivoli has had for several weeks. The beautiful Bruce scenic, "The Wanderer and The Whozitt," was shown to the famous slow movement from Beethoven's "Sonata Pathetique."

Next was the "Cherry Duet" from "L'Amico Fritz," Mascagni, which was one of the best musical numbers seen lately on Broadway. An elaborate setting by John Wenger was used.

The singers were Annie Rosner and Carlo Mejia, and Dr. Riesenfeld gave his audiences a week's treat in this fine musical novelty. The War Review went through with part of *Ruy Blas*, an Italian march, and Elgar's *Pomp and Circumstance*, ending up with a few strains of *Rule Britannia* at the German fleet surrender.

The Rialto Male Quartet then sang Bullard's *Winter Song* and an old Yale melody, *Jerusalem Mornin'*.

The feature was Douglas Fairbanks in "Arizona," and the orchestra used several well known tunes for the accompaniment: *Yankee Girl*, Tobani; the *Bugle Call Rag*, and *Serenade d'Amour*, von Blon.

A Red Cross picture, "The Greatest Gift," by Hamish McLaurin, was shown, while the quartet sang *The Rose of No Man's Land*. Rubinstein's celebrated song, "The Asra," was also used during this picture for the Oriental effect.

Percy Grainger's *Shepherd's Hey* was played as a light number after the feature, and the organ solo was the *Fantasia* in A minor, Benoit.

HERMAN HELLER

Musical Director of the California Theater, San Francisco, Cal.

WASHINGTON—KNICKERBOCKER

Many Southern Airs Accompany Cavalieri Picture

"A Woman of Impulse," the latest Cavalieri film, was the most important feature of the week at the Knickerbocker Theater. An unusually interesting score was arranged by Director Ernest Klinge and the organist, Mildred Smith.

At this theater the organ and orchestra alternate in the interpretation of the film, the organ supplying the more intimate touches. *Vissi d'arte* from Puccini's "Tosca" was chosen for the love theme, phrases from *Dance of the Hours* ("La Gioconda") and "Carmen" following the filming of the star in her various roles.

The first half of the feature—until the setting changes to New Orleans—was interpreted by much of the "Carmen" music; selections included parts of the overture to the opera, *Habanera, Seguidilla, Chanson Boheme* and *Toreador Song*, also *Suite from the South*, by Nicode.

Beginning with the scenes in New Orleans old songs of the southland added the element of variety to the program, *Come Where My Love Lies Dreaming, Bonny Eloise*, and *Carry Me Back to Old Virginny*. Other selections were parts of *Suite Arlesienne*, by Bizet; an arrangement of Moszkowski songs; the *Meditation* from "Thais," closing with the Tosca theme.

For the overture, which is played with beautiful lighting effects, a double number was used for the first time—*Prelude de Deluge* of Saint-Saens and *Entre Acte*, from "Carmen," which immediately preceded the feature and set the correct mood for the appearance of Cavalieri.

* * *

Moving the Strand's Organ

The big Austin organ in the Strand, New York, is having extensive alterations. The stage organ is being transferred to the space just back of the proscenium arch. This will give about eight feet more room to the stage and also bring the organ pipes nearer the auditorium. In this position the organ probably will sound much better. The work will take several weeks.

PITTSBURG—GRAND

Music from New York for Fairbanks Feature

"Arizona," with Douglas Fairbanks, was the headline at the Grand. The music was most attractive and *Adious Amor*, by Joseph Dane, which was used during the original production of the picture, was telegraphed for to New York, so anxious was Mr. Parenteau to include it in the numbers for strings. The theme was introduced with *Moraima*, by Espinoso. Following with fine effect came *Herodias*, Massenet; *Babette*, Herbert; *Prelude*, Jarnfelt; "The Girl of the Golden West," Puccini; *Romance*, Mericanto; *Jota Navarre*, Sarasate; *Si tu le Voulais*, Tosti; *Scotch Poem*, MacDowell; *The Siren*, Fall; *Danse Miniature*, Ansell, while *Danse Russe Trepak*, Tschaikowsky, was the concluding number of the music. Conductor David Broudy led the orchestra.

Fox Sunshine comedy, "Choose Your Exit," had Newell Alton playing the big organ to the strains of *Siegfried Paraphrase*, Wilhelmi-Wagner, and *Caprice Venoise*, Kreisler. Suppe's *Light Cavalry* was played as an overture.

* * *

Largest Organ for Biggest Theater in This Country

The world of music should be interested in the organ to be installed in the Capitol Theater, now under construction at Broadway and Fifty-first street, which will be the largest theater in the world. The organ is being made by the Estey Organ Company, and will be the largest ever built.

The four-manual console will be specially designed for ease and facility in registrating, and will embody many new features planned solely for use in theater organs.

An entirely new stop called "first violins" will be a feature. The organ will contain all told sixty complete registers, and will excel in point of power anything thus far made in theater organs. The voicing will conform to the Estey standard.

This instrument will be fundamentally an organ, having seven diapasons of various scales, but no less an orchestra, for, including eleven sets of strings, it will be replete with flutes, oboes, clarinets, etc.

* * *

Saturday Afternoon Musicales at Montreal's Imperial

The Saturday afternoon musicales which last season proved such a feature of the musical policy of the Imperial Theater, Montreal's leading moving picture theater, will be recommenced Saturday next, when J. J. Goulet with his orchestra of thirty will play the *Casse Noisette* suite of Tschaikowsky.

The vocalist for the afternoon will be Laurent Bozzano of the San Carlo opera company, which is singing in Montreal. There also will be selections from Weber. The concerts will be held every Saturday afternoon.

When the full import of these concerts is realized it is not improbable that they will become general throughout Canada, as their value is a factor in increasing attendance.

(*Music continued on page* 1012)

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G. SCHIRMER

3 East 43d St., New York

ERNO RAPEE

Conductor

RIVOLI THEATRE, N. Y.

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WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Christmas Message which Might Point "The Way Out"—Open Booking and Industrial Stability Welcome Signs—Plans Suggested that Would Materialize in a "Merry *Exhibitor's* Christmas!"

DESPITE the fact exhibiting business as a general proposition is still below normal, the signing of big star contracts by New York home offices shows no abatement. Are some interests biting off more than they can chew? That is the big question in the industry today.

A supplementary question is whether firms losing stars to competitors are crying about it as much as is supposed.

Would certain stars have been profitable to the firms they are now with on the basis of the salaries asked on new contracts?

If business conditions make retrenchment not only worth while but *necessary*, can the "shedding" of a few tremendous salaries harm a firm or help it?

The moves of the past few weeks are very likely, in my opinion, to increase the stability of our leading producing and distributing concerns. That is good: the more stable our leaders the more stable the rank and file. And on every hand it is granted that stability is much to be desired in all sections of the industry today.

If the general "wise" guess is accurate and the loss of stars is not lamented by the losers, we are confronted with another pleasant conclusion.

Danger of a "Trust" Has Vanished

The danger of a trust through the cornering of the star market is not very great. If you accumulate too many stars you get close to the financial danger line.

This all makes open booking—beloved of the exhibitor!—more certain. A program can only "tie up" exhibitors to it by creating a monopoly in the sure-fire stars.

Make prohibitive the maintenance of such a monopoly—the new star salaries will do it—and the position of the exhibitor becomes better. Odd as it seems, for the new, higher salaries *do* eventually come out of *his* pocket, the cause of exhibitor independence is helped along.

I have never had patience with the stories of a terrorizing trust alleged to be already in existence. But such a trust—the genuine article—*might* have come into existence eventually. The new salary figures, too great to be carried in their entirety by any single firm, now definitely preclude such a possibility.

I do not say that such salaries are right, or wise, or earned. But what is the use of theorizing when the cold fact is that the dear public, as we know it today, is attracted to our plays when certain stars appear in 'em, and keeps away when these stars *don't*.

Curing High Salaries By Scolding at Them

The star salary is an evil, but we don't cure it by simply wishing it wasn't with us or exclaiming about its lack of a sense of proportion! It is an evil that has got to be treated by the solid men of the industry, seriously co-operating to secure *results*. "Bad times"—which are still with us, despite the peace, may bring about such a movement. At the moment of writing the chances of such action are far from promising. Our solid men seem further apart than ever: the one organization in which they meet on common ground seems cracking.

I do not say this because Brady is out, but through the observance of other signs. An apathy appears to exist toward the National Association which reminds me of nothing so much as that hovering about the Board of Trade two or three months before *its* finish.

Mr. Brady made a good president, and Secretary Elliott was a hard worker, who usually got results. The exposition fiasco is rather chargeable to the epidemic than to a "fall-down" by Elliott. The team of Brady and Elliott, to sum up, was a success.

Nevertheless, it is to be hoped that Mr. Brady's successor in the National Association will focus the attention of his associates on the high-salary evil more sharply, and to better end, than William A. managed to do. Star salary regulation is still the neglected child of the industry. There has never been a serious attempt to cope with it. As things are, Christmas, 1919, will find all of us "working for the star"—just like this December twenty-fifth!

When are we going to have that much-desired Merry *Exhibitor's* Christmas?

Does the Screen Face What Menaced the Theaters?

A big theatrical man who has been watching the antics of the movies says the history of the theatrical business is being repeated in motion pictures.

"But there was never such a crash in the former as there will be in the latter," he goes on.

"Everybody can remember how up to a few years ago stars were the whole thing in the theater. They could dictate about everything. They could select their own plays, choose their own casts, do their own rehearsing, pick out their own routes and fix their own salaries.

"Then Henry B. Harris produced 'The Lion and the Mouse' without a star. It was an overwhelming success and cleaned up nearly a million dollars. W. A. Brady quickly followed it with 'The Man of the Hour,' also without a star, and duplicated the success. Other managers then came to the realization that the play was the thing, and not the star, and a new era of prosperity in the theatrical business began."

Why, then, don't the movie magnates encourage *productions* that will stand on their merits *as* such? The way is not difficult. Instead of engaging the best directors to present the stars, the former could be helped to form their own companies, making *productions* bearing *their* names. This would make the good ones work hard to win fame and fortune, and lots of good pictures would result.

Why Not "Finance" on an "Ownership" Basis?

Charles Pathe had the right idea ten years or more ago. He "financed" certain worthy directors in the making of their own films, supplying releasing facilities when the product was finished. If the film was a winner, the percentage to the director made the salary he would have otherwise received look "sick." Furthermore, he was his own boss, and that's a great solace to a temperamental producer.

Directors didn't "jump around," either—the good ones!—for the temptation was absent.

There was no strife over "stories." The directors *somehow* managed to find those that would reproduce into films THAT WOULD SELL!

True, Edgar Lewis, Maurice Tourneur, Perret and Brady are producing on their own account today, but the grip of the star is not to be broken by the efforts of four directors, no matter how successful. Lewis, Perret, Brady and Tourneur are, I suppose, so well endowed with the world's goods that they can finance themselves. This is not true of most directors.

If distributors can finance stars, why not *directors?*

Good Directors Would Make Real Attractions Reasonably

The process should be that as soon as a story is decided on for filming, $25,000 or whatever the necessary sum, should be placed at the director's disposal. This will be for *production expense* only, and must not represent any profit to the director, although he may be allowed a drawing account while actually at work. When the picture is released the profits are divided equally between the contracting parties.

The certain result would be that the *picture*, as against the star, would come into its own again. The industry would be *truly* stabilized! We would not be the first victim of the tax fixer, for our industry would be on that sound basis which defies critics.

The cost of film service would be GREATLY reduced. Your theater would show dividends, would fall out of the clutches of this or that star whom the exhibitor—under the present system—has himself made all-powerful.

Directors would earn a little more, true, but it would be coming to them; and as for producers and distributors—I am sure that Sam Goldfish couldn't remark as he does so truthfully today: "Not one of them has declared a dividend for years!"

It would solve the writer problem, too. Sam says the big authors whose work we need so badly must be cajoled by producers under the present system. "I often buy from them to keep their good will. I have lots of stories on the shelf that have cost me $2,000 each: I bought them merely to keep the authors interested in writing for the screen."

Make the Screen First with Good Authors

Wastage and nothing else! Why should stories be bought *for* the shelf? If the era of *productions* made from *stories*, and depending on no single star, were here, the big authors WOULD BE BUSY WRITING SCENARIOS THAT *WOULD* BE FILMED.

They would place the screen before the magazine or book publisher who now gets their best product.

The bribe of a "bought-and-not used" story wouldn't be necessary!

I have my doubts about the effectiveness of such a bribe, anyway. I wonder if Mr. Goldfish has investigated. I wonder if the writer of the "bought-and-not-used" story IS so content that it WAS bought and NOT used?

We are compromising through such methods, making puny attempts to accomplish what must be achieved through big, bold deeds—*such as making the star secondary to the production, as the theater, before us, HAD to do.*

This will be a very Merry Christmas to the Old Exhibitor if he has pointed the way out!

That False Impression About a Speculative Business

If a greater expert on the international side of the motion pictures than Francisco G. Ortega exists, I would like to have the name and address. Ortega is the sort of journalist whose writings count—sincere, energetic, unyielding when engaged in a fight for an object that he thinks is right. But even Ortega can make mistakes—just to prove that experts, too, are human.

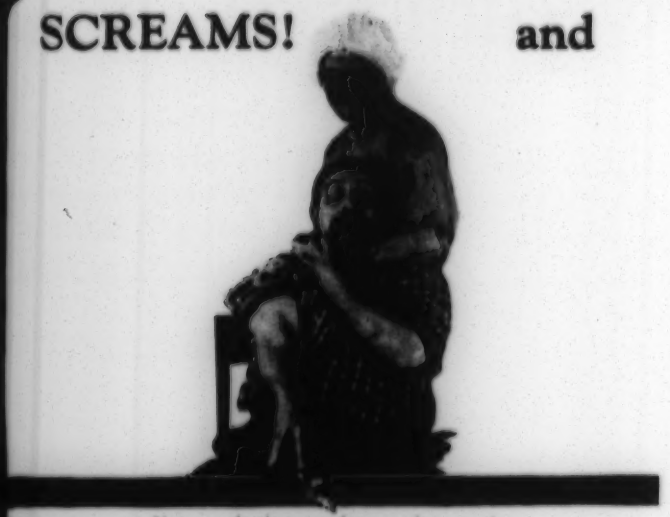
He says: "The moving picture business entails a certain amount of risk which is absent from other more conservative lines of endeavor, such as the sale of groceries, hotel keeping, etc." This is one of the great fallacies of modern times. It is a view held generally *outside* of the motion picture business. I am surprised and pained to see it held right *in the business!*

The motion picture business IS a conservative business, *conservatively conducted.*

The wild gambler can "go broke" in motion pictures, but he also can in *other* lines. The right type of motion picture man *will* make money—he would make it in something else if movies were not a fact. Of course "the motion picture business entails a certain amount of risk," but who ever heard that that risk was "absent from other lines of endeavor"? Ortega mentions groceries and hotel keeping. Compare the number of bankruptcies in these lines with those in the manufacturing side of pictures, for instance—or in the distributing or exhibiting side, if you prefer—and I think you will find the record of the "risky movies" very good. Our financial reputation has been hurt by the stock jobbers—whom this department of THE MIRROR has been fighting since its inception—and not by the elements of the business itself.

Houdini without handcuffs in "The Master Mystery" (Rolfe)

SCREAMS! and



Not a loving embrace, but rather effective, in "The Captain's Captain" (Vitagraph)

Is Anita Stewart saving or being saved? "Virtuous Wives" (First National)

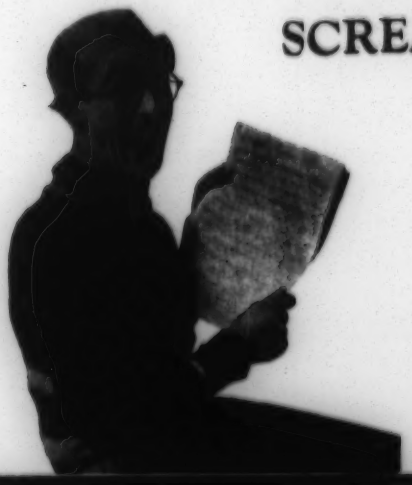
Villains always end thus. "The Lightning Raider" (Pathe)

Looks bad for the puncher with the whip in "The Squaw Man" (Paramount)

King Baggot's sleuthful eyes in "The Man Who Stayed at Home" (Screen Classics, Inc.)

Frank Keenan has some embrace in "The Midnight Stage" (Pathe)

SCREAMS



Harold Lloyd, Pathe-Rolin Comedy star, in one of his melodious moments

They don't roll off his knife in "Beware of Boarders" (Paramount-Sennett)

Proving burglars can't be too careful, in "Beware of Burglars" (Paramount-Sennett)

"Smiling Bill" Parsons turns cave-man in "Proposing Bill" (Capitol)

A tense moment in "Cupid's Day Off" (Paramount-Sennett)

Yes, it's the buckle they're watching—"Hide & Seek, Detectives" (Paramount-Sennett)

MOTION PICTURE HISTORY RIVALS FAIRY TALE

By THOMAS BEDDING

Industry, Now All-Important in World Activities, Climbed Step by Step from Lowly Position in Amusement Scale—Pioneers of Industry Still Prominent in Its Activities—Films Prove Usefulness In All Times

TIMES change, and we with them. Scarcely a decade ago THE DRAMATIC MIRROR doubted whether actors and actresses in leading positions would ever be induced to appear in pictures. This present writer humbly thought they might, and timidly ventured to express his opinion in print. Whereupon a party of the third part, in the person of the late Acton Davies, dramatic critic of the Evening Sun, rose in his wrath and chastised me for my presumption. He was very savage, indeed, at my impertinence and irreverence. The idea! However, all things come to him who waits. F. E. Woods, my genial MIRROR critic of 1909, now adorns the Lasky Studios at Hollywood, Cal.; and poor Acton Davies before his death made good money in the movies. Now the stage star who has not appeared in motion pictures is the exception, not the rule.

As the greater part of my life, on both sides of the Atlantic, has been passed in more or less intimate association with motion pictures, it is with particular pride that I look upon its historical progress and development—its small and almost unnoticed beginning, within the memory of men still young; its swift and miraculous expansion into the immeasurable factor which it is in the life of the world to-day.

Several Histories on Films

There are several histories of the motion picture in existence. I refer exclusively here to those written in the English language. The dry bones of history at this time of year do not offer the most delectable fare. I wish, in this writing, while keeping close to obvious facts, to give the reader a human interest story that will show that as far as the history of motion pictures is concerned there are no dry bones. For truth, while stranger than fiction, is always more arresting, convincing and satisfying than the manufactured stuff that we read in magazines and novels—that is, when truth is related with cold, academical accuracy. Real history lies buried in State archives at Washington, London and Paris.

C. Francis Jenkins, of Washington, D. C., compiled a little book on Animated Photography in 1898. Jenkins is an inventor of note. Cecil M. Hepworth, now a leading British producer, published in 1898 "The A. B. C. of Animated Photography."

MAURICE TOURNEUR

In 1899 Hopwood's "Living Pictures" appeared, and in 1912 Talbot's "Moving Pictures." The past few weeks have also seen the issue of a book by Homer Cory.

In 1897 I published a history of animated photography, and have been writing on the subject more or less continuously ever since. It was in the year mentioned that I made short-length subjects in a Prestwich camera.

It was long before 1897 that I tried to interest a friend in the new form of amusement. This was Frank Glenister, the manager of the London Pavilion, one of the stateliest vaudeville houses in the English metropolis. Mr. Glenister ridiculed the nine days' wonder. The authorities of the Empire and the Alhambra were more open to enlightenment than my friend, and in the closing years of the nineteenth century animatography was popular in the principal British "halls."

Twenty years afterward, here in New York, the genius and persistence of S. L. Rothapfel and his associates have given us such motion picture palaces as the Strand, the Rivoli and the Rialto. It is on record that I wrote and dreamed of those things long before any other living English writer, but I had to come to the United States to behold the fulfillment of my hopes.

"Starting as a mere novelty, a fad, a nine days' wonder, this marvelous combination of literature, art and science, music and the drama, psychology, philosophy, history and romance, has out-stripped in gigantic strides all contemporaneous arts, and has resolved itself into the greatest of all the Allied Arts, unsurpassed and unsurpassable—the photodrama.

"Millions of dollars are invested in the manufacture of motion pictures; millions more in the theaters that exhibit them. Millions of people spend millions of dollars to see motion pictures; hundreds of thousands are employed by this great industry.

"In a few short years the pioneers in the photoplay art have seen it grow in power, in strength and splendor of achievement to the fifth greatest industry in the world. They have seen its influence extended to the uttermost parts of the earth and combining as it does every known art and science in its manufacture, the photodrama of the present and of the future will play an all important part in shaping the destinies of the world."

I heard these eloquent words uttered at a motion picture exposition at Madison Square Garden in June, 1916. The speaker was J. Stuart Blackton, who started picture work in the United States just about the same time that I did in England, viz., in 1897.

Who Invented Motion Pictures?

Now, who is it that is primarily or chiefly responsible for making possible this greatest of all the allied arts? Who invented the motion picture? These questions are not easily answered in a manner either conclusive or satisfactory. The German Gutenberg in the fifteenth century made movable types; Caxton shortly afterward, or about the same time, started a printing press in England.

It is probable that the early efforts of these men instigated the centuries of progress which culminate in the production of this beautiful specimen of the typographical art, the present number of THE MIRROR; but modern historians would surely hesitate to place all the credit for the "invention" of printing at the feet of either Gutenberg or Caxton.

The Picture Has Grown by Steps

The fact is the picture has grown to what it is by steps, and it defies human ingenuity to connect one step with another and to say with certainty or even assurance that A did something which inspired B to improve upon it and C to go one better than B and A, while D carried matters a further stage and E added his quota, making way for F who opened the avenue of improvement to G and so on. Progress in any line of endeavor seldom works out with such delightful symmetry. The scientific method is all very well in theory; in practice, however, it is surprising how much mere rule of thumb and trial and error have to do with converting the abstract into the concrete.

Tried Light on Silver Salts

Light is essential to motion pictures—in making them as well as seeing them. That light affects the salts of silver was definitely demonstrated by the Swedish chemist Schele in the seventeenth century. The Frenchman Deguerre in 1839, and the Englishman Fox Talbot in 1840 took advantage of this action to make photographs on metal and flexible supports (the first "still" photographs). Upon these elementary physical and chemical facts, known of course now to every school boy, the entire vast superstructure of the picture is based. Without the influence of the solar spectrum on silver salts you would have no motion picture. The salts of uranium, platinum, iron, and other metals are visibly changed by light and you can make photographs on them: but it is the silver that does the trick in harmony with the lens, the shutter, the camera, and the rest of the necessary paraphernalia. If metallic silver disappeared from the globe, there would be no more motion pictures and Chaplin, Fairbanks and Hart would be out of work.

Animated Films at World's Fair

The first motion picture impressed on a flexible support, so that it could be run through a machine, shown on a sheet, and present to the brain, through the eye, the effect of continuous movement was made by William Frieze Greene and publicly shown by him at Bath, England, in June, 1891. For two or three years before this Greene, who was a practical photographer, had experimented with films and cameras. He had patented many devices for doing the work, but it was in June, 1891, that his efforts emerged from the laboratory stage. Many people think that this entitles Greene to the credit of being the inventor of the motion picture. In 1893 C. Francis Jenkins showed animated photographs, or motion pictures, at the World's Fair in Chicago. If I quote him correctly Jenkins was driven to pay people to look at his results—so incredulous, so sceptical were they of the possibilities of the thing.

Edison Kinetoscope in 1894

A decided impetus to the idea was given by the Edison Kinetoscope. I remember seeing this in London in 1894. You dropped a penny in the slot, looked down through eyepieces and saw a motion picture on celluloid pass vertically to your vision. It was a peep show and a popular and profitable one at that.

The scene of the next act of this momentous drama is Paris, where in the fall of 1895 the Messrs. Lumiere of Lyons, subsequently to be identified as manufacturers of raw stock, showed dramatic motion pictures before the French Academy of Sciences.

Shortly after this Birt Acres, an American domiciled in England, showed his cinematoscope before the late King Edward (then Prince of Wales) at Marlborough House, London, and by the beginning of 1896 the new form of entertainment was well in the eye of the European public.

Please understand that I am not discussing matters of priority, national or otherwise, but am merely stating facts within my personal knowledge, and in the endeavor to trace the growth of the young art in public esteem.

New York was, of course, not slow to grasp the amazing importance of an idea which had been in the air for a long time. The representation of motion on the screen had been a dream and an aspiration for years. The phenomenon of the persistence of vision had been known since the days of the older philosophers. The Jesuit, Kirchner, had devised the magic lantern, centuries anterior to the nineteenth, when "still" photography was made practicable.

DAVID W. GRIFFITH

You can get movement on a screen by mechanical means. By the use of a dark lantern (or aphengescope as it is called) the interior of a watch can be revealed on a screen. Dissimilar printed figures in book form rapidly moved or revolving round a stage or drum impart the sensation of movement to the eye. Photography supplied glass plates for the purpose of obtaining the effect, as Muybridge demonstrated in the early '80's, but it was the flexible support, the rollable celluloid, which made the idea practicable on the screen. Once you had got that, the mechanical problems to be solved were easily handled. All you had to do was to adapt the old stereopticon or magic lantern, the *lanterna magica* of Kirchner, to the purposes of holding and projecting a reel of film, and the thing was done.

Terms Loosely Used

The terms "inventor," "discoverer" and "pioneer" are very loosely used in connection with the motion picture. Mr. Blackton points out, by inference, the thing itself is so vast, so stupendous, that it is impossible to assign to any one man the colossal credit of having either invented, introduced or completed it.

Robert W. Paul brought me one of the first movie projectors made, in 1896, to be reviewed in a publication of which I was editor. It sounded and worked with the precision of a coffee grinder. And so I called it. And how the pictures jumped on the screen! They gave you a headache to look at them.

While England for years mainly occupied itself with topicals and imported scenics which were shown at the "Halls," France quickly grasped the dramatic possibilities of the "cinema," as it was and is called. Pathe, Gaumont, Eclair, Melies produced innumerable dramas, comedies, trick and scenic pictures, the fame of which soon traveled wide. Italy, always foremost in the practical application of the graphic arts, followed suit.

Most of Credit for America

It is to America that the larger part of the credit for the amazing development of the motion picture is due. But that is America's way. It picks the brains of the human race and makes money out of them. Photography and the motion picture are of purely European origin: but look what America and George Eastman have done with them; they have made the fifth largest industry in the world; to quote Dominie Sampson, prodigious.

R. G. Hollaman showed motion pictures at the Eden Musee, West Twenty-third street, New York, in 1896, and they were a feature of that popular institution until its demolition a few years ago. In New York and elsewhere I was informed that exhibitions prior to that date had been given, but it is probable that to the pioneer example of the Eden Musee much of the popularity of the motion picture on the North American continent is due. I had the pleasure of Mr. Hollaman's acquaintance and I was satisfied that his claim to be regarded as the pioneer motion picture showman of the United States was well founded.

For after all, in determining the value of the factors which operate to assure success to any product, be it an abstraction like this movie, or a concrete substance, such as you may see in any shop window, the showman, the middleman, the *exploiteur*, the link between producer and the public, is of primary if not vital importance. Paul in England popularized Animated Photographs at the London Alhambra in 1896; Hollaman in the same year at the Eden Musee did similar work; and in my opinion the amusement world owes those two men a debt of gratitude for laying the foundations of the vast popularity which motion pictures enjoy today.

Big Men of the Industry

J. Stuart Blackton has been continuously engaged in the production of motion pictures in America since 1897: as a director he ranks as the one with the greatest experience in length of service. He is still personally directing pictures. Many famous motion picture artists trace the beginning of their successes to the opportunities afforded them at the Vitagraph. Another well known name which identified itself with motion picture production as far back as 1897 is still in the public eye. I allude to that of W. N. Selig of Chicago, whose company is still producing. Albert E. Smith, the present president of the Vitagraph Company, is a third member of the "old brigade" of 1897.

Foundations Laid in Four Years

Observe how these four years group themselves as of enormous importance in definitely laying the foundations of the motion picture art:

1894—Public exhibition of Edison's Kinetoscope.

1895—Pioneer screen showings of Lumiere, Paul, Acres.

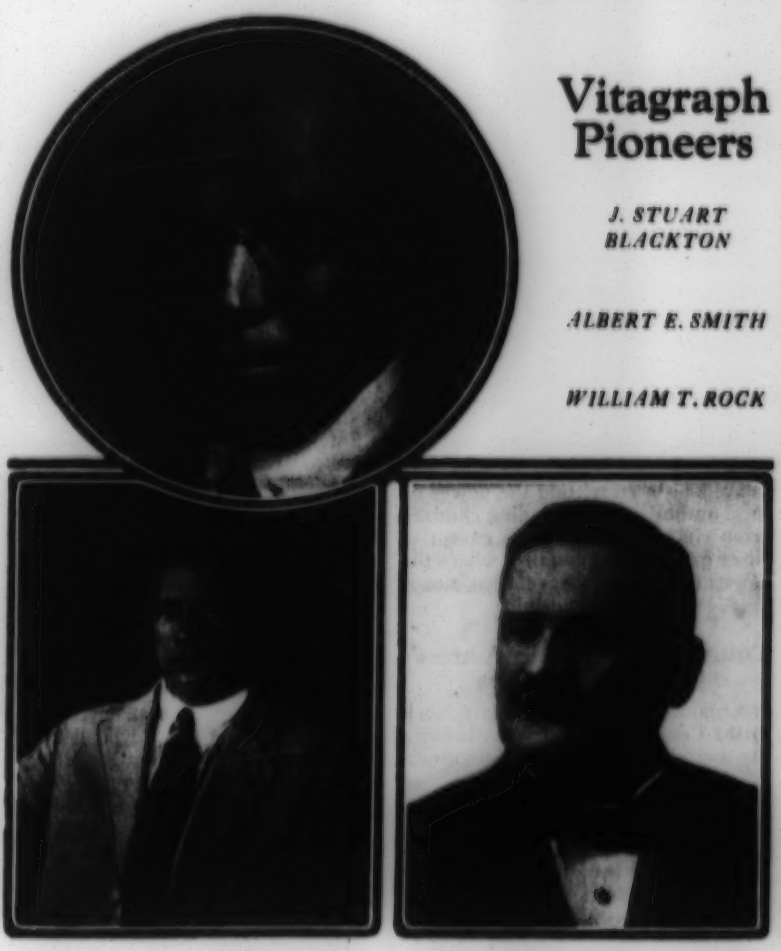
1896—Motion pictures shown in theaters.

1897—Foundation of the production industry.

It was at or about this time that George Kleine, of Chicago, started in the distribution end of the motion picture business. A lapse of twenty-one years finds him as prominent as ever he was in the same field. Kleine, like Selig, Blackton, Smith, E. S. Porter, has grown up with the picture and to their credit have taken no part in the hysterical over exploitation to which the industry has been subjected in recent years. In the purely commercial aspect of the subject the genius of R. H. Cochrane deserves mention. He was the first advertising man of high rank to give, some ten years ago, the motion picture the advantage of the most convincing form of fame.

Films in Natural Colors

The abstruse optics, chemistry, physics, and mechanics of the subject do not properly belong to the pages of a publication which only concerns itself with non-technicalities; but I cannot resist the temptation to express the personal opinion that the ideal method of exhibiting motion pictures in natural colors has yet to be offered to the public. The problem has of course been "solved" many times in the last fifteen years—I saw excellent results in 1906—but the fact remains that we have to be content with more or less agreeable make-shifts for what theory demands and the public is anxious to have. When we see our pictures in unsaturated spectrum colors on the screen, something will have been accomplished, but not till then.



Vitagraph Pioneers

J. STUART BLACKTON

ALBERT E. SMITH

WILLIAM T. ROCK

Art and Motion Pictures

Here I come to the vital part of my theme. And it is best prefixed by an interrogatory: Is the motion picture an art? Men have expressed themselves in literature, painting, poetry, music, and sculpture. Do men express themselves in pictures? Possibly Pastrone, the Italian producer; David Wark Griffith, the American; Maurice Tourneur, the Frenchman, have individuality of style and treatment so marked that their work is easily recognized as indicative of their personalities. "Cabiria," "Judith of Bethulia" and "Bluebird" are surely, therefore, admissible as works of art. But they were produced untrammelled by the exigencies of programme necessities and the urgency of turning out so many feet of film in a given time.

Glaring Overproduction

The greatest foe to artistic progress in motion picture making is the intense bitterness of competition. We have glaring overproduction and the result is the shelves of the manufacturers bulge with unsalable film. We are too much in a hurry to get results; quantity does duty for quality; and the box office is the golden goal to which all are hurrying with such feverish haste that mediocrity is general and excellence rare.

The motion picture is today the most potent vehicle for combined entertainment and education in the world. It has proved its usefulness in war as in peace. It has won enthusiastic recognition from the Government as a factor which contributed mightily to the winning of the war. The Department of Labor has issued a statement that motion pictures shortened the war by at least two months.

In the great war alone the motion picture proved its worth in a way that made it an invaluable asset to the armies of the Allies. Through the medium of the official war films of the various governments, the people at home were enabled to see their troops in the trenches, in the rest billets and, in fact, in every activity in any way connected with the prosecution of the war. This was a service that only those in official Washington can appraise at its true value, for it brought the war to the homes of the people, and showed them graphically just why their undivided support, financial and moral, was needed for the cause.

In addition to its inestimable value in maintaining the morale of the people through the cheering entertainment it offered, the picture placed before the people of neutral lands the aims and ideals and accomplishments of America, it helped to sell Liberty Bonds and it taught the farmer, the housewife and the general public important lessons in agriculture, home economics and food conservation.

Its position in the scheme of national life the world over is dominating, secure. It remains only for those in all branches of its manufacture and distribution to maintain its prestige, to keep it in the great position it has won.

FIRST NATIONAL AND FAMOUS PLAYERS IN FIERCE COMPETITION FOR STARS

Lively Battle Looked for Along Film Front —Many Big Names Signed Already— Goldwyn May Amalgamate with Younger Organization

PEACE now reigns on all the former battle fronts of Europe, but on the cinema front in America there's another story to tell. Ever since the motion picture industry became old enough to have a history, there have sprung up from time to time "giant" producing organizations and "giant" distributing organizations. Then, apparently overnight, two or more of these "giants" would get together, and the result would be "super-giant" organizations.

Now comes a star-cornering giant that gives promise of being heard from with force within the next year. This is the First National Exhibitors' Circuit. If history repeats itself, and it does just as often in the entertainment business as in any other, the First National, as the newcomer in the field, is likely to be the active sector of the cinema battle front before long.

Compete for Big Stars

Those who know declare that First National and Famous Players have already declared war to the extent of openly going forth to sign up all the big stars in the screen's solar system. In proof of this, they point out First National's acquisition of Charlie Chaplin, Anita Stewart, Mary Pickford and Norma Talmadge. It is more than strongly hinted that Jack Pickford, about to return to the screen from his service in the United States Navy, is to be a First National star. Charles Ray, also, now in Paramount-Ince productions, is being discussed as a near-future star of the new concern.

On top of all this comes the well grounded report that there is in view an amalgamation of the Goldwyn Pictures Corporation and the First National Exhibitors' Circuit, or at least an agreement by which the circuit will be the medium through which the Goldwyn product will be marketed. This will bring under the First National banner Madge Kennedy, Mabel Normand, Pauline Frederick, Geraldine Farrar, Mae Marsh, Tom Moore, "Smiling Bill" Parsons and Will Rogers, in addition to Louis Bennison and Lady Tsen Mei, Betzwood stars, whose pictures are released by Goldwyn.

Goldfish on Inspection Trip

This reported amalgamation is given additional foundation by the present Western trip of Samuel Goldfish, president of Goldwyn, and Samuel L. Rothapfel, managing director of the Rialto and Rivoli theaters, and one of the founders of First National, although not at present a member of the circuit. Mr. Goldfish is said to be inspecting First National's exchanges and other facilities.

Famous Players - Lasky Corporation has a formidable list of stars already in the firmament—Douglas Fairbanks, William S. Hart, Elsie Ferguson, Wallace Reid, Vivian Martin, John Barrymore, Shirley Mason, Roscoe Arbuckle, Enid Bennett, Billie Burke, Lina Cavalieri, Fred Stone, Marguerite Clark, Ethel Clayton, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Dorothy Gish, Lila Lee, Charles Ray and Bryant Washburn.

Whether it is to be war, or just healthy competition, it is clear that these two organizations are going to occupy an increasingly important part in screen activities during the coming year.

* * *

Ban Lifted in Cincinnati— Old Schedules Resumed

After being in force two days under an influenza ban, Cincinnati picture theaters have swung back to their old schedules. The Board of Health issued instructions that the picture houses must close daily from 4:30 to 6 p. m.; must keep their doors wide open during this period, and were not to dismiss their audiences at the same time the audiences left the legitimate theaters.

Mayor John Galvin insisted that the placing of the ban was due to needless fear and that the police were to ignore the order of the Board of Health.

One rule is being enforced—persons under 18 years old are not allowed in the theaters.

Coshocton, Ohio, picture shows are open again after being closed for a month on account of the influenza epidemic. Health Officer Glenn Smith believes that the epidemic is under control and that there is no further necessity of keeping the picture houses dark.

* * *

Influenza Fight Won by British Film Association

The Cinematograph Exhibitors' Association of England has won a big concession at the hands of the government in its fight for a moderation of the drastic influenza order which the government had issued. Following the C. E. A.'s appeal, the general order of the government was amended in two particulars, namely in lengthening the permitted period of a performance from three to four hours and in restricting the power of local authorities in excluding children from cinema performances except in cases of those communities where the elementary schools have been closed on account of the epidemic.

* * *

Court Views Film in Actress's Suit for Damages

Arguments were heard last week in the Court of Appeals in Albany in the appeal of Ceile G. Turner, a motion picture actress who broke her ankle in falling from a tree before the camera while performing for the Crystal Film Company. It is believed to have been the only instance when a trial court ordered shown a motion picture of the accident for which damages were sought. At the trial Miss Turner secured a judgment of $4,000 damages but the Appellate Division reversed the judgment and dismissed the complaint. Miss Turner now carries her case to the highest court for a decision.

The accident happened April 4, 1914, near Mount Vernon. The actress was enacting a scene in the woods under the direction of the superintendent of the film company. She was directed to climb a tree and drop from a limb to the ground, which she was assured was safe. The fall fractured her ankles when she struck on the root of a tree that was concealed by leaves.

It was alleged that the film company was negligent in not preparing a safe place to drop. The defense was that the actress assumed the risks when she consented to play the part assigned to her.

* * *

Stanley Acquires Three Houses in Reading

The Stanley Booking Corporation of Philadelphia, is continuing its activities in securing new houses for the booking lists and now has quite a string. The latest additions to the list are announced by Louis Sablosky, manager of bookings, to be the houses of Carr & Schad, the largest directors of photoplay resorts in Reading and that portion of Pennsylvania. They are the Colonial, Princess and Arcadia in the city of Reading, known as leaders in photoplay entertainment.

CANADA TO SEE HER OWN TROOPS

Order Issued Against Pictures Showing Only Activities of American Soldiers

According to reports reaching the office of the Provincial Treasurer of Ontario, the various film exchanges in the province purpose complying with the recent order issued by the Hon. T. W. McGarry that British and Canadian war pictures be shown in the picture theaters of the province instead of films displaying exclusively the American flag and outlining the activities of American troops. Mr. McGarry is convinced that a sufficient number of films of the desired character can be secured to meet the demands of the public in this province.

Representatives of film exchanges and the board of censors will meet at an early date to discuss the matter, and it will then be officially outlined what the Government requires the motion picture men to do. While pictures of American troops will not be barred from the screens, they must not be shown to the exclusion of Canadian and British features. In fact, it is desired that the latter should make up a larger part of each program than the former.

* * *

Selig to Resume Production

Col. W. N. Selig, head of the Selig Polyscope Company, arrived in Los Angeles on Friday. He intends to resume production of big features at the Selig studio at his East Side Park and Zoo grounds. The studio is being newly fitted up and additional stages built.

SCREEN WILL SAVE COAL FOR U. S. IN NORTHEAST

Trailers on News Weeklies Will Caution Citizen to Conserve Supply—Fuel Board Requested Help

AT the request of the United States Fuel Administration, the National Association of the Motion Picture Industry, through its fuel conservation committee, has inaugurated a coal-saving campaign to cover the northeastern section of the country.

This campaign will be conducted in the motion picture theaters in the territory which the Fuel Administration desires to reach by means of trailers attached to the regular weekly issues of the news weeklies.

Sufficient trailers have been provided to cover a campaign of six weeks, the plan being to release two trailers each week. The news weeklies were selected for this purpose owing to the fact that the three weeklies co-operating with the association in this work, the Universal, Pathe and Gaumont, reach practically every theater in the territory in which the Fuel Administration believes there exists an acute necessity for the economy of coal during the coming winter months.

This territory includes New England, New York, New Jersey, Pennsylvania, Maryland, Delaware and the District of Columbia. It is the desire of the Fuel Administration that these trailers be not shown outside of the above mentioned territory and exhibitors not located within the restricted zone are requested not to show the trailers in case news weeklies come to them with the trailers attached. All those exhibitors within this zone, however, are requested to show the trailers and to do everything within their power to impress on their patrons the necessity for economy in the use of coal.

The plans for this campaign have been under discussion by the Fuel Conservation Committee of the National Association and the Fuel Administration for a considerable time. This committee consists of Marcus Loew, chairman; P. A. Powers, B. S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohen, Albert Lowe, Gabriel Hess and Harry Crandall.

The committee gave Washington an example of the quick manner in which the motion picture industry works once it obtains the word to go ahead. Twenty-four hours after the copy for the trailers had been received by Frederick H. Elliott, secretary of the committee, the first sample print had been made and was in the mail for Washington. As soon as this was approved by the Fuel Administration orders were placed for the printing of the requisite number of trailers and forty-eight hours after these orders had been given, the trailers were in the hands of the news weeklies and are now being attached to the releases.

SUNDAY SHOWS A PROBLEM IN SOME MIDWEST STATES

Move to Close in Indianapolis, and Evansville Stops Jan. 1—Cincinnati Managers Organize to Fight Closing—Small Town Exhibitors Kick

INDICATIONS are that no effort will be made to force the closing of theaters on Sunday in Indianapolis at present, although Mayor Charles W. Jewett has under advisement a resolution passed by the Indianapolis Ministers' Association calling on the city administration to enforce the law against vaudeville and movie theaters that are running on Sunday.

At the meeting of the ministers at which the resolution was adopted it developed that some of the ministers did not favor the effort to combat the Sunday operation of the shows through legal methods. These ministers took the position that from the statements of members of the association, "their own church people" were supporting Sunday shows and the majority of the citizens appeared to favor them. These ministers advocated consideration of other methods to combat any effect the Sunday operation of the shows might have on the churches.

Bill to Legalize Sunday Shows.

It is expected a bill will be introduced at the coming session of the legislature legalizing the operation of Sunday moving picture shows. Such a bill was passed by the last legislature, but somebody tried "to slip one over" by changing the time allowed for the opening of the shows from 2 P. M. to 11 A. M. and Governor James P. Goodrich threw the bill out when this was discovered after he had signed it.

A compromise may be reached with the church forces as to the time Sunday shows may be permitted to run.

Already the Rialto, a vaudeville-movie house, has announced in its advertisements that the management does not desire to interfere with any religious services and will not open until 2 P. M. on Sundays.

To Close Jan. 1.

Mayor Benjamin Bosse, of Evansville, Ind., has announced he will close Sunday moving picture shows after January 1. Owners and managers of the Evansville theaters conferred with the mayor and urged him not to follow out his plan which the mayor has made because some of the county officials are reported to have told Governor James P. Goodrich that Evansville was the worst governed city in the state and that the laws were not being enforced.

The mayor says he will make the city "tight as a drum." The Central Labor Union of Evansville has passed resolutions protesting against the proposed ban on Sunday shows on the ground that Sunday is the only day many of the workingmen can attend theaters.

Cincinnati Men Organize.

Cincinnati motion picture managers have organized the first opposition that the proposed attempt to have shows in Ohio closed on Sundays will meet. Reformers who have made Ohio dry propose to enact a drastic law that will put the kibosh on motion picture shows.

At a meeting held in the Hotel Sinton on Dec. 12, the exhibitors and film men named a committee of five to raise a fund to finance the fight. The members are: Theatres, I. Libson, A. Hettesheimer and Fred L. Emmert; film exchanges, William Bowers and George G. Rich.

Those present agreed to join the Ohio State Screen League so that Ohio exhibitors can show their strength to members of the Ohio Legislature at the session that will open in the near future and head off any attempt to enforce Sunday closing.

Small Town Showmen Protest.

Exhibitors from small towns in the Cincinnati zone attended the meeting. They declared they were the victims of discrimination, basing the assertion on the fact that they are compelled to close their theaters on Sundays, while the larger towns allow the theaters to open on that day when the receipts naturally are the largest.

The small town managers were headed by Harry Kress of Piqua, who is a member of the Executive Committee of the Ohio State Screen League. They also asserted that they will have to close their houses unless they are allowed to open on Sundays.

Ohio has a law that practically is a dead letter in the larger cities as it has not been enforced in more than twenty-five years. In cities like Cincinnati, Cleveland, Columbus, Dayton and Toledo shows are operated on Sundays without molestation. Previous closing efforts have failed.

WORLD FILM APPEALS

Carries Broadway Photoplay Suit to Higher Court

Before the Court of Appeals at Albany, Dec. 12, arguments were presented on appeal involving an alleged breach of contract between the Broadway Photoplay Co. and the World Film Corporation relative to the first run of a new film production and the extent of damages and anticipated profits. The Broadway Photoplay Co. sued the World Film and obtained a judgment for $4,656.34. The latter company appealed.

The action was brought to cover damages for an alleged breach of contract, by which the World Film Corporation was said to have agreed to furnish the Broadway Photoplay Co. the first run in any locality of motion picture films manufactured by it for the theater of the plaintiffs at Broadway and 103d Street, N. Y.

The defense was that there was a waiver of the agreement whereby the exclusive first run of new pictures was to be furnished and also that the damages allowed by the jury were speculative as based on pictures that had not before been shown and might not be profitable. It was also alleged that error was committed by the trial court in permitting the introduction of evidence of what the profits were on the pictures when shown at other theaters at a different scale of prices for admission.—GEORGE W. HERRICK.

* * *

Brenon Here, Completes British Mission

Herbert Brenon, who has been in England for the past eight months, has returned to America.

Mr. Brenon left this country last January in response to a call from the English government to make a British propaganda picture. Under the auspices of the Minister of Information, Lord Beaverbrook, Mr. Brenon has been engaged on its production ever since. Immediately upon its completion Mr. Brenon sailed for America.

Mr. Brenon is in the best of health and spirits. He did not bring his latest production over with him, but he expects that it will be shown in London within the next few weeks.

* * *

Rostand's Death Chaplin's Loss

From the Charlie Chaplin studio comes word that one of the subjects left unfinished by the late Edmond Rostand, famous playwright who died in Paris on Dec. 2, was a great story which was to have been used as a starring vehicle for Charlie Chaplin.

IRWIN RESIGNS FROM VITAGRAPH

Has Been in Charge of Organization Since Inception; Sharing Plan His

Walter W. Irwin, general manager and treasurer of the Vitagraph Company, has confirmed the rumor of his resignation from that organization. Action on his request for a severance of business relations was taken at a meeting of the board of directors of Vitagraph-Lubin-Selig-Essanay, Inc., the time at which the resignation is to take effect being set as January 1, 1919.

Mr. Irwin became the general manager and treasurer of the V. L. S. E. upon its incorporation in April of 1915. He opened its first branch office and continued to build the organization to its present status with twenty-seven offices in the United States and Canada.

He always favored the "open booking policy" and created a profit-sharing system whereby employes of the sales organization shared in a definite percentage of the profits. In 1917 he introduced in addition the bonus plan, by which each branch organization received a percentage of the gross proceeds over and above a certain quota assigned to it.

Mr. Irwin was a founder of the Motion Picture Board of Trade and of the present National Association of the Motion Picture Industry, of which he is and has been chairman of the executive committee since its formation. He has as yet made no announcement of his future plans, but declared it was possible that he would affiliate later with a concern that has been desirous of his services, or that he may form a distributing organization. First of all, however, he will enjoy a vacation.

* * *

Prince Ghosh Loses Suit

Prince Sarath Ghosh who sued Pathe Exchange, Inc., for an accounting of the receipts from the Pearl White serial, "The Iron Claw," claiming plagiarism and infringement of copyright, not only lost the case, but must pay the costs, by the terms of a decision handed down by U. S. Judge Augustus Hand in District Court last week.

The Prince was the author of a series of short stories that appeared in Pearson's Magazine some time ago. From these stories he prepared a sort of memorandum of ideas, and submitted them to the Pathe scenario department prior to the making of "The Iron Claw." They were rejected. After the appearance of "The Iron Claw" he sued, alleging the serial was based on his stories.

It's a close decision, but it looks like "safe" to us. Such is life at the Mack Sennett Studios. The game is a scene from "Whose Little Wife Are You?" (Paramount)

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"The Narrow Path"
(Pathe—Fannie Ward)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Ward always goes well here."

SYNOPSIS OF STORY

The heroine is a manicurist engaged to the struggling editor, for whose sake she shoulders the blame of the innocent sister. Consequently, the manicurist becomes co-respondent in the neglected wife's divorce suit. Whereupon the villain tries to bribe the manicurist not to testify, and she "puts it over" on him by secretly arranging for the wife to hear him confess his betrayal of the innocent sister. The wife shoots her husband, the good young man in love with the sister forgives her mistake, and the heroine and struggling editor renew their engagement and all ends happily.

"The Goddess of Lost Lake"
(Peralta—Louise Glaum)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Glaum fame growing here."

SYNOPSIS OF STORY

Mary Thorne, quarter-breed daughter of Marshall Thorne, returns to her father's home in the West, after receiving an education at college. In appearance she is the modern American girl, but at heart she loves the life of the open, so for fun, she starts on a trip dressed in Indian garb. She meets two men, Martin and Hamilton. Martin would merely trifle with her affections, whereas Hamilton truly loves her. At one time he comes to her rescue against Martin, and in the end he learns she is an heiress, but she, too, has learned to love him and the two marry.

"Twisted Trails" and "The Man Within"
(Exclusive Features, Inc.—Tom Mix)

THE MIRROR

"Both subjects are fast-moving westerns, full of action and daring horsemanship. Should make excellent box office attractions because of personality and skill of the star."

OTHER TRADE PAPERS

"These two-reel western dramas could acceptably fit in on almost any program, but would be particularly appropriate with a five-reel comedy or light comedy feature."

SYNOPSIS OF STORY

"Twisted Trails" shows the star as the daring Westerner who pits himself against a crooked sheriff, breaks up a gang of cattle rustlers and falls in love with a girl, only to learn that she is apparently his sister. A cut-back sets this misunderstanding right by means of the device of exchanged identities of a baby brother and sister; marriage follows.

"The Man Within" shows Mr. Mix as the ranch foreman who wrestles long and hard with John Barleycorn and finally loses his job, but not until after he has married and acquired a family. While he is on one of his celebrations, the baby dies, and his wife, disowned by her father, seeks work as a cook in a nearby honkey-tonk, where she is persecuted by the villain. The drunken hero comes to himself and proceeds to shoot up any one who has in any way affronted his wife, winning her back.

"Set Free"
(Universal)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Nothing unusual."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

SYNOPSIS OF STORY

The heroine is a young girl who tires of the "lavender and old lace" atmosphere of her aunt's home, and upon learning she possessed gypsy ancestors, decides to follow their free life and runs away to the city. There she falls into one adventure after another and nearly gets a jail sentence for one of her pranks. But finally she wins a husband and decides to "settle down" for life.

"Love's Pay Day"
(Triangle—Rosemary Theby)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "A story that is somewhat old." "Good acting."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Good
Quality	Fair

SYNOPSIS OF STORY

This drama tells the story of a girl's love for finery. Born and reared in a fishing village, Judith longs for pretty things, and, believing the lies of Wilton gains possession of a deed to property of her fiance, Jean, and gives it to Wilton. He, of course, does not in return supply her with wealth, and in addition she loses Jean, who believes Wilton to be her lover. Wilton gains the enmity of a woman, who finally kills him and later, Judith, a sadder and a wiser girl, is taken back to the love of Jean, who learns she had been merely foolish, and not wicked.

"Wanted for Murder"
(Harry Rapf—Elaine Hammerstein)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "A fine after-the-war picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Quality	Fair

SYNOPSIS OF STORY

Dick, the hero, leaves America for France, and is injured by a shell, and wanders into the German lines. Here he finds temporary safety with Mme. Frenaud and her daughters. There is a battle near the cottage between the Yanks and the Germans, in which the former come off victorious. But later the Germans counter attack and take the cottage, killing Mme. Frenaud and making Annette captive, but Dick and Corinne escape and undergo further adventures, all of which end happily.

In "The Dawn of Understanding" (Vitagraph) Bessie Love sees that the ducklings get a square deal

Madge Kennedy is a smiling and loving modern goose girl in "Day Dreams" (Goldwyn)

Father looking angry at Louise Huff, in "The Sea Waif" (World), because she does not enjoy the earnestness of the other fellow diner

Billie Rhodes, in "The Girl of My Dreams" (Affiliated), demonstrates the first step in making Swiss cheese

"Infatuation"
(Pathe—Gaby Deslys)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Gaby drew crowds." "An artistic production."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Good
Acting ..... Good
Photography ..... Fair
Technical Handling.....Good
Settings ..... Fair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Flora Nys is a poor artificial flower-maker, whose beauty attracts the unwelcome attentions of Henri Le Baron. She repulses him, and marries Paul Bernard, a famous actor. But Le Baron again enters her life and brings trouble, for he is instrumental in starting Flora on a flirtation with Stanton. This affair nearly disrupts the harmony of the Bernard household, but Flora recovers her clearness of vision in time to realize she truly loves her husband. So back she comes to his heart and home, ready to "settle down" forever.

"I'll Say So"
(Fox—George Walsh)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Reports: "Rollicking comedy." "Good fun."

SYNOPSIS OF STORY

Bill Durham is rejected for flat feet, but he doesn't worry very much, for he feels he can do his bit by watching the propagandists. He is arrested at one time and Barbara comes to his rescue, but her uncle, a propagandist himself, takes her away and is about to force her into a marriage with a Prussian, when Bill enters, spoils the party for all concerned and marries Barbara himself. And so this propaganda comedy ends.

"The Zero Hour"
(World—June Elvidge)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "The star is popular, pleasing and does good work."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting .....Fair
Photography .....Good
Technical Handling .....Fair
Settings ..... Good
Quality ..... Fair

SYNOPSIS OF STORY

Two twin sisters, Evelyn and Fanny, return from boarding school to live with their father, who practices palmistry. Fanny takes a position in the office of Taunton, who is engaged in exposing fraudulent spiritualists. Evelyn becomes a palmist. Taunton comes to care for Fanny and when she is killed in an automobile accident on the very day of their wedding, he grieves for her, and, when Evelyn appears as her sister's "spirit," he finally decides to shoot himself and join her. Then Evelyn declares the fraud she has been practicing and becomes repentent. Finally she wins his love and the two decide to marry.

"Arizona"
(Artcraft—Douglas Fairbanks)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Star at his best." "Star big local favorite." "I think audiences would like more stunts."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Good
Acting ..... Good
Photography ..... Fair
Technical Handling ..... Fair
Settings ..... Good
Quality ..... Fair

SYNOPSIS OF STORY

Lieutenant Denton, a young, ambitious officer felt bound in honor to protect the good name of his chief's wife. In aiding her to escape from a dangerous predicament he implicated himself and is forced to resign his commission. Eventually he is reinstated and wins the girl of his heart. They are wedded on horseback, with the parson mounted too.

"The Key to Power"
(Educational—State Rights)

TRADE PAPER REPORTS

The Mirror: Although "The Key to Power" is released by Educational, it should not be confused with the educational films circulated by this company. It has a virile story. It possesses a war angle, but is not concerned with war. It is especially suitable just now, showing, as it does, the value of and real part coal played in the great conflict. It is a victory picture. And an unusual setting is supplied by the industrial side to the picture.

There are a huge number of Americans who did not have the privilege of "going over," but who played a most highly important role in winning the war here. They may be forgotten for the time being in the glamour of welcoming the returning soldier, sailor and marine heroes. But in "The Key to Power" you have a picture to focus the attention of your community on the war workers that stayed at home, as it were, but were no less important.

Other Trade Papers: "We want stories of Americanism set against a background of things American. We want stories that are logical, happy and work out to the triumph of real manhood and womanhood. In 'The Key to Power' you have all this."

"An excellent feature to play now."

"The part coal played in the war will be interesting, and vitally interesting, for some time to come."

SYNOPSIS OF STORY

Bruce Wendell, son of a coal mine-owner, is a West Point graduate, and, of course, plans to go to the front at the head of his company when the war breaks out. Just as he is about to sail his father is killed. On his deathbed he makes the son promise to stay at home and manage the mine, for, he says, coal is the key to power

and the country needs true Americans in such positions as much as at the front.

In not going to France Bruce so displeases his fiancee that she breaks the engagement, stating that he is a coward. But when she finally sees the value of the work performed by Bruce, first in frustrating the plots of Hun spies, and then in upsetting the plans of nefarious profiteers, she renews her promise to marry him.

. . .

"Heart of Humanity" to Run at Broadway

Jewel Productions, Inc., has announced the opening of the premier showing of its picture "The Heart of Humanity" at the Broadway Theater, New York, Sunday, Dec. 22. The film will remain at the theatre indefinitely and will be presented with elaborate musical accompaniment and stage effects.

The premier public showing will be preceded on Friday, Dec. 20, by a special showing for critics, at which both Dorothy Phillips, star of the production, and her husband, Allen Holubar, who created it, will be present. "The Heart of Humanity" has been eleven months in preparation.

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Phillipsburg's New Theater

The new theater for pictures in Phillipsburg, Pa., built by the local lodge of Odd Fellows, is expected to open Christmas night with a feature picture. It is a fine fireproof building. Phillipsburg had no theater up to a short time ago. There is now also a legitimate house there, the Rowland, which opened Dec. 12.

Ben Turpin, in "Hide and Seek, Detectives" (Paramount-Sennett), readily realizes that this is not the long arm of coincidence about to separate him from Marie Prevost

S-L Pictures Makes Release Arrangements

An announcement of importance relative to distribution in foreign markets was made this week by Arthur H. Sawyer and Herbert Lubin, the organizers of the newly formed producing organization bearing the brand name "S-L Pictures," which will present E. K. Lincoln as the star.

Arrangements have been consummated between this organization and Sydney Garrett, president of J. Frank Brockliss, Inc., whereby the former will have entire charge of the distribution in all countries, exclusive of the United States and Canada, or the series of Lincoln features, the first of which is now in course of production under the direction of Ralph Ince.

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Exchanges Remain in St. John

The film exchanges in St. John, N. B., have for some time contemplated moving their headquarters to Moncton or some other maritime point on account of a suggested extra tax by the city, but arrangements were concluded to their mutual satisfaction.

A meeting of the film exchanges and the exhibitors was held and the prepayment plan discussed. Owing to the fact that the subject opened up an old sore, nothing definite was decided upon.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

(*East*) **Great**–"Great stuff for now."	After the War, State Rights
(*East*) **Good**–"Myers pleased." "A good story." (*Cent*) **Good**–"Comedy drama pleased sudience."	All Night, Univ.
(*East*) **Good**–"A comedy drama that entertained."	All the World To Nothing, Pathe-Amer.
(*East*) **Great**–"Hart in one of his best." "Fine mixture of thrills and comedy." (*Cent*) **Great**–"Different type of Hart picture." (*South*) **Good**–"Hart in new atmosphere as pleasing as ever."	Branding Broadway, Param.
(*West*) **Good**–"Popular picture." (*South*) **Good**–"This is a splendid picture."	Buchanan's Wife, Fox
(*East*) **Good**–"Ford is given plenty of opportunity." "Prohibitionists will like story."	Craving, The, M. H. Hoffman
(*East*) **Good**–"Kane good as can be expected male attire." "Impossible story." (*South*) **Good**–"Kane makes good."	Dare Devil, Mut.
(*East*) **Great**–"Bessie Love always liked." (*Cent*) **Fair**–"Well done, but failed to draw the patronage it deserved."	Dawn of Understanding, Vita.
(*East*) **Great**–"Pickford drew her usual packed house."	Eagle's Mate, Param.
(*East*) **Great**–"Thrilling plot." "Well done by great actress." (*Cent*) **Great**–"Nazimova supreme."	Eye for Eye, Metro
(*East*) **Good**–"Replete with frills." (*Cent*) **Great**–"A fine vehicle for star." (*South*) **Good**–"Mix at his very best."	Fame and Fortune, Fox
(*East*) **Great**–"Fame of story filled houses." (*Cent*) **Good**–"Hamilton convircing, otherwise poor cast." (*South*) **Good**–"Equals story in novel form."	Five Thousand an Hour, Metro
(*East*) **Great**–"Bennett delightful." "Pleasing story." "Doing good business."	Fuss and Feathers, Param.
(*East*) **Good**–"Stars attract." "Story is only passable." (*Cent*) **Good**–"Good acting." "Fair story."	Grouch, The, World
(*East*) **Great**–"Farrar packed them in." (*Cent*) **Great**–"A puller." (*South*) **Good**–"Farrar not at her best."	Hell Cat, Gold.
(*East*) **Good**–"Mestayer good." "Average story."	High Tide, Tri.
(*East*) **Good**–"Star and support excellent."	Hitting the High Spots, Metro
(*East*) **Great**–"Blackwell a big favorite." (*West*) **Good**–"Good picture."	Hitting the Trail, World
(*East*) **Good**–"Salisbury building up a clientele." (*Cent*) **Good**–"Good as average."	Hugon, the Mighty, Univ.
(*East*) **Good**–"Pleasing." "Fast action." (*Cent*) **Good**–"Amusing." "Full of action."	Just Sylvia, World
(*East*) **Great**–"Met popular demand." (*South*) **Good**–"Very interesting, but ending rather weak."	Kaiser's Finish, Warner
(*East*) **Great**–"Popularity of star wonderful box-office attraction." "An excellent farce."	Man From Mexico, Param.
(*East*) **Good**–"Williams and Darmond popular local drawing cards."	Man Who Wouldn't Tell, Vita.
(*East*) **Good**–"Appealing and refreshing." (*South*) **Good**–"Shows star's versatility effectively."	Mirandy Smiles, Param.
(*East*) **Fair**–"Child stuff does not go well."	M'Lady o' the Beanstalk, Pathe
(*Cent*) **Good**–"Strong play well done." (*West*) **Fair**–"Corinne Griffith good, with no support."	Miss Ambition, Vita.
(*East*) **Good**–"A pleasing comedy drama." "A pleasing star."	Money Isn't Everything, Pathe
(*East*) **Great**–"Caruso proves splendid screen actor." "Remarkable attraction." (*Cent*) **Great**–"Caruso surprisingly good in double role." (*West*) **Poor**–"Special advertising." (*South*) **Great**–"Pulled over by 'Shoulder Arms.'"	My Cousin, Parnm.
(*East*) **Fair**–"Child stuff not liked in neighborhood."	No Children Wanted, Gen. Film.
(*East*) **Great**–"Besides being a great drawing card, Kennedy's acting improves in every picture." (*Cent*) **Good**–"Story better than any of previous ones with Kennedy." "Title great drawing card." (*South*) **Good**–"Kennedy does best work of her career. "Has human interest but lacks novelty."	Perfect Lady, Gold.
(*East*) **Great**–"A riot of fun." (*Cent*) **Good**–"Just the picture for Normand." (*South*) **Good**–"full of humor."	Perfect 36, Gold.
(*East*) **Great**–"Gripping gypsy play." "Young's acting splendid." (*Cent*) **Great**–"One of best spy stories produced." "Best picture in which star has appeared."	Road Through the Dark, Select
(*East*) **Great**–"Vampire picture with lots of pep." (*Cent*) **Fair**–"Nothing to rave about." "Not pulling as it ought."	She Devil, Fox
(*East*) **Great**–"Excellent screen play." "Promises greater popularity than stage production." (*Cent*) **Good**–"Popular on stage and popular on screen." (*South*) **Good**–"Human interest story well presented."	Squaw Man, Param.
(*South*) **Good**–"Star likable." "Has good supporting cast."	Strange Woman, Fox
(*West*) **Good**–"Ray at his best." (*South*) **Good**–"Slight story, but well constructed."	String Beans, Param.
(*East*) **Fair**–"Story not strong." "Star good." (*Cent*) **Good**–"Satisfactory." "Good commerts from patrons."	Testing of Mildred Vane, Metro
(*Cent*) **Good**–"An average picture."	Three X Gordon, Hodkinson
(*East*) **Great**–"Very funny picture." "McIntyre should become a fine drawing card."	Too Fat to Fight, Gold.
(*East*) **Good**–"Picture adds to Reid's well deserved popularity." (*South*) **Good**–"Appeals because it is different."	Too Many Millions, Param.
(*East*) **Great**–"Ferguson has large following." (*South*) **Good**–"Star and new leading man form winning combination."	Under the Greenwood Tree, Param.
(*East*) **Good**–"Powerful story." (*Cent*) **Good**–"Star at her best."	Vanity Pool, Univ.

FROM PRODUCER AND DISTRIBUTOR

ABRAMS AND SCHULBERG RESIGN FROM FAMOUS PLAYERS-LASKY

Plan New Organization to Carry Out Business Ideas They Have Long Sought to Establish in Marketing Motion Pictures

HIRAM ABRAMS, vice-president and managing director, and B. P. Schulberg, vice-managing director, of the Famous Players-Lasky Corporation, have resigned their offices to form their own organization and carry out certain plans which it has long been their desire to establish.

Mr. Abrams stated his plans were of too much import to the trade to be presented in their present immature shape, but that they would be announced in detail within a few weeks. He also added that the reason for his departure from his old company was due to the realization that it is more difficult to work out new tenets of procedure between two factors of an industry through an old company with established policies than through a new and unhampered machinery of his own construction. Mr. Abrams is to start for Los Angeles immediately.

Mr. Abrams entered the film business in the early stages of its development. He was among the first exchange men to acquire the rights to "Queen Elizabeth," "The Prisoner of Zenda" and the first feature program produced by the Famous Players Film Company, of which he, in association with Walter E. Greene, was the sole distributor in New England. He was one of the principal factors in the formation of the Paramount Pictures Corporation, and it was during his presidency of this organization that he, in conjunction with Adolph Zukor, effected the amalgamation of the big distributing company with the Famous Players-Lasky Corporation.

Mr. Schulberg entered the film business ten years ago from the newspaper field, and joined the Famous Players Film Company at its inception as scenario editor and advertising and publicity manager, in which capacity he selected and adapted for the screen, and later exploited, "the first thirty Famous Features." It is of interest that it was he who selected "Tess of the Storm Country" for Mary Pickford and "Wildflower" for Marguerite Clark, the first for a long time considered Mary Pickford's greatest success, and the second of which established Miss Clark over night as one of the foremost favorites of the screen. He was appointed general manager of Paramount in 1915.

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Scenic and Comedy Releases on E. M. Schedule

"Vacation Land" is the title of the Rothacker "Outdoor" pictures on the Exhibitors-Mutual schedule of Dec. 15.

"Dan Cupid, M. D.," a Strand Comedy starring Elinor Field, is also set for release Dec. 15. A young physician gives $4,000 worth of medical advice gratis, the reason being Betty, a beautiful flapper. Betty's bachelor uncle, who objects to the young M. D.'s attentions, is led into a love-trap by an ingenious plot of the lovers and finds himself tied for life to a pretty nurse, who is in on the plot with the doctor.

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Big "Wanted for Murder" Deal Closed at Opening

One of the quickest deals on record in the picture business was consummated Sunday night, at midnight, after the initial showing of "Wanted for Murder" at the Broadway Theater. The success of the play on its premiere induced Frank Hall to make Harry Rapf, the producer, an offer for his production in the lobby of the Broadway Theater on behalf of the Independent Sales Corp., which distributes through the Films Clearing House, Inc. Mr. Rapf accepted.

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"Lion and Mouse"

Vitagraph has selected Feb. 10 as the date for the release of "The Lion and the Mouse." It will be the third of the Alice Joyce Star Series now being released under Vitagraph's new booking plan and policy. Tom Terriss is directing the picture.

Blackton Begins New Production "A House Divided"

Having successfully launched "The Common Cause," his Vitagraph special, and "Life's Greatest Problem," the labor picture which he has placed for booking by the Independent Sales Corporation and distribution through the Film Clearing House, J. Stuart Blackton has begun his next super-feature, "A House Divided."

This is to be an elaborated picture version of Ruth Holt Boucicault's well known and widely discussed novel, "The Substance of His House." The adaptation is the work of Anthony Paul Kelly, photo-playwright and author of the current stage success, "Three Faces East."

Herbert Rawlinson and Sylvia Breamer, stars of "The Common Cause," are to be featured in the leading roles of "A House Divided."

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Author of "Honor System" Sees Prosperity

William Stoermer, author of "The Honor System," now releasing "The Tidal Wave," sees a big future in the state rights field.

"I am amazed at the extent, geographically and financially, that the state rights field holds at this moment," he says. "My surprise follows the campaign I'm prosecuting to let the public know what my new picture, 'The Tidal Wave,' is about. The state rights field isn't new to me. I've seen it blossom, bloom and fade several times. But there's a new big jazz in the market, and it's the ringing down the curtain on the big tragedy abroad that's given the market its new drive, I'm sure."

Harold Lloyd and Snub Pollard pause a moment in "Going, Going, Gone" (Pathe-Lloyd), to accomplish something that could hardly be done on the tandem

GAUMONT NEWS SHOWS SURRENDER

First on Screen with Views of Lowering of Colors of High Seas Fleet

The Gaumont News Service scored a scoop in being the first to show on the screen in America the surrender of the German high seas fleet and U-boats to the Allied navies.

The negative was shipped to this country by the London branch of the Gaumont Company and arrived in New York on the steamship Adriatic on the morning of Dec. 12. Despite the fact that it was necessary to await the unloading and customs inspection of many thousands of parcels, the Gaumont Company managed to obtain the negative in time to exhibit the picture, complete and fully titled, at the Rialto Theater, New York, within a few hours of its arrival. Hundreds of copies of the picture, which is called "Driven From the Seas," were shipped the same night to the independent exchanges representing the Gaumont Company.

Nov. 21, 1918, was not "Der Tag," for which the Prussians had so long waited, but it was "the day" of their greatest humiliation. The day was foggy and hazy—symbolic of German treachery—when the Kaiser's pride, thirteen large battleships and battle cruisers, six light cruisers and fifty destroyers, the only navy that ever showed the yellow streak, or surrendered without fighting, steamed slowly through the lane formed by French, British and American warships and ingloriously struck their colors.

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Pollard and Grandon to Direct for National Film

Evidence of the growth of the National Film Corporation of America is shown by the engagement of two additional directors. Harry Pollard, noted for his American Beauty comedies with the American Film Company during the past three years, and Frank Grandon, one of the noted dramatic directors who has just arrived from New York, are the latest members of its directorial staff.

Mr. Grandon will alternate with Directors Bracken and Chaudet between the two feature companies, the Billie Rhodes De Luxe and the Walthall super-features. Mr. Pollard is to direct William Parsons in a series of six comedies.

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Maxwell Announces Cast for "Married Virgin"

Chosen for their peculiar adaptability to the roles which they portray in "The Married Virgin," Maxwell Productions announces three leading people in this feature offering who are already prime favorites with the motion picture public. Kathleen Kirkham, Vera Sisson and Rodolpho di Valentina are seen as principals in the story by Hayden Talbot.

UNIVERSAL MARKETS HEARST NEWS

Tri-Weekly Current Events Service Under New Arrangement Begins on Dec. 22

ARRANGEMENT by which Universal exchanges will market the Hearst tri-weekly news service will be in effect the week beginning Dec. 22

Having acquired the producing and distributing rights of the Universal Current Events and Animated Weekly and Mutual's Screen Telegram, the Hearst International News Service, will, in the future issue a Current Events on Sunday, Hearst News on Tuesday and Screen Telegram on Thursday. These will be released through Universal exchanges upon arrival from the laboratories.

Dec. 24 will see the Hearst News No. 1 leave the laboratories and on Dec. 26 the Screen Telegram will make its initial appearance at the Universal offices. These releases will be followed on Dec. 29 by the Universal Current Events No. 85, and thereafter the tri-weekly service will maintain a regular schedule.

To give Pacific Coast exhibitors better service, the Hearst Service will have inserted in the Current Events and Hearst News Weekly at Coast laboratories many local scenes and will furnish the Screen Telegram in regular form. C. J. Hubbell has gone to California for the Hearst interests to organize the Pacific Coast cameramen. The new arrangement provides exhibitors desiring local pictures with live local material and gives them this service at a regular schedule price, thus saving them many dollars they would have to expend were they to have such scenes made independently. Frank Bradford, Universal Film editor, will edit the Pacific Coast weeklies.

W. W. Johnston, special Hearst representative, is now completing a tour of the leading cities of the country arranging for newspaper co-operation on the news reels.

In addition to the tri-weekly news releases Universal will continue to issue its Screen Magazine which is to be developed along newspaper feature lines in the near future.

A dangerous moment for somebody off on the right in Episode 10 of "The Master Mystery" (Rolfe Productions)

A quiet evening at home. Scene from "Lafayette, We Come!" produced by Leonce Perret and released by Exhibitors Mutual, Distributors

Mrs. Blackton Makes More Country Life Films

In response to scores of requests from exhibitors and "fans" for more of the Paula Blackton Country Life stories, Mrs. Blackton has decided to make a second series.

"The Littlest Scout," starring Charles Stuart Blackton, is scheduled as the first of the new series. It has just been completed under the supervision of J. Stuart Blackton, who has also announced the signing of contracts providing for its booking by the Independent Sales Corporation and distribution through the Film Clearing House, these two organizations also handling his labor picture, "Life's Greatest Problem," which under its original title, "Safe for Democracy," was featured at the Rivoli recently.

"The Littlest Scout" is in five parts and others to follow it will also be full feature length. Little Charles Stuart Blackton plays the title role, with sister Violet as his leading woman."

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Belle of New York Next Select Release

Select Pictures Corporation has chosen "The Belle of New York," with Marion Davies in the stellar role, as its first release for the new year.

The absorbingly interesting story told in the world-famous musical comedy, which lends itself admirably to picture purposes, has been inordinately strengthened by the greater possibilities the screen permits, and its amplifications make it more fascinating.

From an acting standpoint, the Salvation lassie role affords Miss Davies splendid opportunities, and Julius Steger, who directed the picture, claims she has taken full advantage of every one of them.

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New Griffith Feature

A Griffith feature in which Dorothy Gish is to play the part of a little London slavey is being staged at the Sunset Studios in Los Angeles. It's a photoplay with a war atmosphere. Air raids are a part of it. Miss Gish went through several of these as a part of her London experiences when she was abroad for "Hearts of the World." She expects to play this picture with vast convincingness.

IMPROVING SERVICE

Gaumont Company Planning Resumption Over Battle Torn Countries

The Gaumont Company is planning to improve its cinematographic news service now peace is declared. All its offices will be re-established, and its vast staff of cameramen which covers the news of the entire world will be increased. Every nook and corner of both hemispheres where news is liable to "break" will be covered. Gaumont news patrons will be supplied with authentic news pictures of every important event.

In France the Gaumont news service is released under the name Gaumont Actualities, and in England as the Gaumont Graphic. In this country the service is released semi-weekly, the Tuesday issues being named Gaumont News and the Friday issues Gaumont Graphic. The News and Graphic will continue to be released throughout the United States and Canada by the best state rights exchanges. The semi-weekly schedule will be maintained. Extras may be published, or even daily issues, as occasion demands.

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World Film Foresees Year of Progress in Pictures

World Pictures looks on the coming of the New Year with a serenity growing out of the assurance that it will be a bigger and more influential factor in building up the industry for the exhibitor where he can see for his investment a security that has not obtained in the past.

World Pictures is convinced that the quicker a realization that motion pictures can be reduced to a concrete business proposition founded on sound, sane commercial lines, so soon will there be a stability to the industry that works for permanence and longevity. Although motion pictures will always be a big feature in the amusement part of our existence, still the day must come when they will have to assume a form that insures stability of agreement both from the producer to the exhibitor and the exhibitor to the producer.

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Hayakawa Again at Work

Sessue Hayakawa was obliged to halt production at the Brunton Studios in Hollywood—because of influenza. Mr. Hayakawa and his wife, Tsura Aoki, were ill at the same time, and could obtain no nurse. Their two Japanese servants, a maid and a chauffeur, remained and nursed them through their severe illness. Then Hayakawa, attempting to get about too soon, suffered a relapse, when his wife took care of him. He is now fully recovered and expects to begin work on a new picture at once.

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Frank Lloyd to Produce

Frank Lloyd, who directed the productions of "A Tale of Two Cities" and "Les Miserables," announces he is shortly to have his own producing company.

While a contract with Fox binds him until Nov. 6, 1919, he hopes to make arrangements whereby he may be released and free to put into film form many of his ideals. Mr. Lloyd will make his pictures in the West.

ASTRA EASTERN STUDIOS CLOSED

Possession Taken of Plant Bought from Kalem Co. at Glendale, Cal.—Pearl White Serial There

PRODUCING activities of the Astra Corporation, of which Louis J. Gasnier is president and general manager, George Fitzmaurice vice-president, and George Brackett Seitz treasurer, have been permanently transferred from the East to the fine, big studio acquired last month from the Kalem Company at Glendale, a suburb of Los Angeles.

The two eastern studios of Astra, at Jersey City and Fort Lee, N. J., have been closed for all time, as far as the productions of this company are concerned, and hereafter the production of serials made for the Pathe company and features for other releasing organizations will be made exclusively in California.

The first serial to be made at the Glendale studio was started last week under the personal direction of Mr. Gasnier, with Ruth Roland the star. Pearl White will arrive here about Jan. 1 of the new year.

In announcing the plans of the company Mr. Gasnier said: "In addition to continuing to produce all the serials released by Pathe, I have closed contracts to produce a number of features for other companies, and have already secured the services of two of the biggest stars in the business. I am not at liberty to announce the names of these stars because they are at present working under other direction, and to make an announcement at this time might cause them or their companies embarrassment.

"In addition to these two stars other famous players will be secured. Fannie Ward has been at work there since we started. Ruth Roland is working and Pearl White will commence about the first of next month, and with the two feature companies a fair start will be made in awakening the picture producing activities at Glendale.

"We are making extensive improvements in the plant, and when these are completed our studio will be one of the largest in California. We have two finely equipped plants in the East, in which we do not expect ever to work again, and we intend that our new and permanent home in California shall be better even than the one we have left."

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Pathe's "Infatuation," Starring Gaby Deslys, Meets Favor

Reports from Pathe branch offices all over the country indicate that the latest Pathe feature, "Infatuation," is meeting with great success and that Gaby Deslys has made a tremendous hit in the picture, and is greatly augmenting her large army of fan admirers. In many cities "Infatuation" has created such a sensation exhibitors have been compelled to extend its run.

The tremendous exploitation "Gaby" has had during her several tours of the United States in musical comedy and vaudeville has worked to the decided advantage of exhibitors who have played "Infatuation," and they have been able to capitalize this to the utmost.

The story that connected her name with that of a profligate European monarch, who was supposed to have lost his throne through neglect of his royal duties while paying court to her, Miss Deslys declares untrue. She says she never knew the kinglet mentioned, and that the whole thing emanated from the perfervid imagination of an overzealous publicity man.

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Metro Announces Four Comedies for January

Four Metro "All Star Series" productions, headed by big screen favorites, comprise that firm's contribution to screen attractions for January. The stars represented in the list are Bert Lytell, Viola Dana, Ethel Barrymore and May Allison, appearing in the order named.

The first production is "The Spender," starring Bert Lytell. It will be released Jan. 6.

"Oh! Oh! Annice" is Viola Dana's contribution. It is scheduled for Jan. 13. Ethel Barrymore's picture is a version of her stage success, "Lady Frederick." It will be released Jan. 20. "In For Thirty Days," an original story by Adjt. Luther A. Reed, U. S. A., will be distributed Jan. 27, with May Allison in the leading role.

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"America's Answer" Popular

Although the war is over, it is the experience of exhibitors that there is no lessening of the demand of the public for official war pictures. This is conclusively shown in the remarkable record of bookings for "America's Answer," the second Official United States War Picture. It was released through World, Oct. 11.

Up to the present "America's Answer" has played in 1819 theaters and contracts are made for its exhibition in 3,204 other theaters.

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Review Shows Attack

Official War Review No. 25, to be released Dec. 16, shows the Americans in the attack on the St. Mihiel salient. Big batteries are shown in action and many smaller guns pouring their fire into the German positions. The American infantry is shown in the woods, massing for the drive that is to prove too powerful for the Germans to resist.

Brunton and Worsley to Handle Second Kitty Gordon Film

Pleased with the result of Robert Brunton's able supervision and with Wallace Worsley's directing of the Kitty Gordon super-picture "Adele," which is set for release Jan. 26, J. A. Berst, president of United Picture Theaters, immediately completed arrangements for the production of the second Gordon vehicle under the same supervision and direction.

Mahlon Hamilton will again be Miss Gordon's leading man, aided by a remarkable supporting cast.

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Mary Pickford Begins on "Daddy Long-Legs"

Making her debut as a producer, Mary Pickford, most lately acquired star of the First National Exhibitors' Circuit, has commenced work on the filming of "Daddy Long-Legs" at the Griffith Sunset Studios in Hollywood. Marshall Neilan, whose services were secured through the courtesy of Harry Garson, is directing Miss Pickford. Mr. Neilan directed Miss Pickford in a number of her biggest successes. Later she is to play "Pollyanna."

"And close the door," finishes Montagu Love as he thoroughly carries out the title role in "The Grouch" (Vitagraph)

A donkey about to transport Gladys Leslie and some of her own people in "His Own People" (Vitagraph)

FIRST U. S. A. PICTURE

"When Your Soldier's Hit" to Be Shown Dec. 23

Reports from the Division of Films of the Committee on Public Information indicate that exhibitors are showing wide interest in the new U. S. A. Series, the two-reelers prepared by the Government and released through World Film. It would seem that, although the armistice has been signed, interest in the war has not waned and that the public wants to be informed on the more intimate details of what America did in the conflict.

Many facts in this connection are now to be given to the public, and the Government has chosen this series as the most fitting and most interesting method of giving them to the people.

The first of the series, "When Your Soldier's Hit," was released Dec. 23. Bookings are also coming in for the second picture, "Wings of Victory."

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"Raider" Not Extended

"The Lightning Raider," Pearl White's next Pathe serial, will positively not be extended beyond its original length of fifteen episodes.

Alice Joyce, the Vitagraph star, invokes the powers of mystic gods in a recent release

PATHE'S OFFERING OF GREAT SERIALS

Pearl White in "Lightning Raider" and Ruth Roland in "The Long Arm" Head Program

"Pathe Exchange, Inc., is determined to maintain its position during the year 1919 as the greatest distributor of successful serials in the picture industry." So declares Paul Brunet, vice-president and general manager, in announcing the Pathe serial plans for next year.

Pathe has produced twenty-two serials since the "Perils of Pauline," and they have made millions upon millions for exhibitors, producer and distributor. The two great Pathe stars, Pearl White and Ruth Roland, will head the program. Miss White in "The Lightning Raider" will make her first appearance in the new serial on Jan. 5.

On Feb. 2 Pathe will release the initial episode of an eight-chapter serial entitled "The Terror of the Range" and featuring Betty Compson and George Larkin.

Ruth Roland will also be prominent in the Pathe serial program for 1919. She is now at work at the Astra studios at Glendale, Cal., on a fifteen-episode serial tentatively called "The Long Arm." The authors are Author B. Reeves, who wrote the "Craig Kennedy" stories, and Charles A. Logue.

This program will enable exhibitors to have a Pathe serial on their bills every week.

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Pioneer Stars Mary Boland

The Pioneer Film Corporation announces it will release "The Prodigal Wife," which was made by the Screencraft Company under the direction of Frank Reicher. "The Prodigal Wife" stars Mary Boland and the supporting cast includes Lucy Cotton, who has made a name for herself in many recent Broadway productions. The story is an adaptation of "Flaming Ramparts" by Edith Barnard Delano. Following the releasing of "The Prodigal Wife," the Pioneer Company will place on the market a feature starring Mollie King, which is now in the making but which has not been named as yet.

Whole Desert Town Leased for a Picture

Leasing a town—just like that!—is the experience of Margarita Fisher's American company. The town is Rosamond, on the Mojave Desert. It consists of seven houses and a hotel, all of which will appear in Miss Fisher's newest starring vehicle, "Put Up Your Hands."

The company has even taken over the management of the hotel, providing its own cook and dining room servants. In the meantime the town residents are living in tents and are making a further rake-off by playing "extras" in the picture.

Emery Johnson, Ella Hall's husband, is Miss Fisher's new leading man.

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Standard Still to Release Christie Comedies

The rumor that Christie Comedies are to be released in the future through the Exhibitors Mutual Distributing Corporation is emphatically denied by Harry Charnas, president of the Standard Film Service company of Cleveland. The Christie Comedies have been released in Ohio, Michigan and Kentucky by the Standard Film Service company for the past two years, and a recent telegram to Mr. Charnas from Al Christie is a confirmation of the agreement which gives the Standard Film the sole releasing rights to the comedies for a further period of several years.

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Ince Back in Culver City

Thomas H. Ince enters another epoch of his career Christmas, when he and his companies will occupy the new $250,000 studio just completed at Culver City.

It is just eighteen months since Mr. Ince severed his connection with the Triangle Film Corporation and bade farewell to Culver City for temporary working quarters at the old Biograph studio in Los Angeles. During his occupancy of these temporary quarters, he has made some very notable successes of the screen.

W. R. Sheehan of Fox Plans European Trip

Preliminary to a trip to Europe, Winfield R. Sheehan, general manager of the Fox Film Corporation, is on a tour of all the William Fox exchanges in the United States and the Fox West Coast studios in Los Angeles. Mr. Sheehan will make a month's inspection and study of conditions in each of the branch offices.

On his return from this tour Mr. Sheehan expects to start immediately on a trip to Europe. He will spend considerable time in France, Italy, Spain and Great Britain. During his absence Herman Robbins, his assistant, is acting general manager.

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Quick Action by Jefferies on Production Rights

"High Pockets" was the featured novel in a recent issue of "Adventure." Within twenty-four hours from the time the issue appeared on the newsstands of Philadelphia the screen rights of the story had been bought and paid for. It is part of the Louis Bennison star series. The picture has already been completed.

Norman Jefferies, who transacted the purchase of "High Pockets" for the Betzwood Film Company, is now commissioned to negotiate immediately for several other stories suitable for Louis Bennison—original or published stories with Western, Canadian or Alaskan locale.

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Bluebird's Fine Schedule of Late Releases

Bluebird's schedule of films for the period from Dec. 23 to Feb. 3 covers a wide variety of story themes and rich settings. It comprises seven subjects and features six of the Bluebird stars.

They are: "The Light of Victory," featuring Monroe Salisbury, Dec. 23; "The Sea Flower," with Juanita Hansen, Dec. 30; "She Hired a Husband," Priscilla Dean, Jan. 6; "The Beautiful Mongrel," Carmel Myers, Jan. 13; "Home, James," Ruth Clifford, Jan. 20; "Sealed Orders," Fritzi Brunette, Jan. 27; "Miss Doris, Safe Cracker," Priscilla Dean, Feb. 3.

GOLDWYN STARS IN POWERFUL DRAMAS

Releases of Pictures by Mae Marsh, Tom Moore, Madge Kennedy and Mabel Normand

The schedule of coming Goldwyn releases brings exhibitors of America a battery of powerful dramas that will surpass the records established by Goldwyn's first eleven Star Series releases.

On Dec. 22 Mae Marsh's second Star Series production, "The Racing Strain," by Tex Charwate, directed by Emmett J. Flynn, will be featured in the country's leading first-run houses.

On Dec. 29 Tom Moore in "Go West, Young Man," by Willard Mack, directed by Harry Beaumont, is scheduled for nation-wide release.

Madge Kennedy in a delightful drama of love and romance, "Day Dreams," written for Miss Kennedy by Cosmo Hamilton and directed by Clarence G. Badger, is the next.

Mabel Normand's third Goldwyn broad comedy production, "Sis Hopkins," from the famous Rose Melville stage success, follows.

Geraldine Farrar will be seen in "Shadows," by Willard Mack, directed by Reginald Barker, as her third Goldwyn production.

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Two New Issues by W. H. Productions Co.

W. H. Productiois Company announces the release of two new subjects, one of the series of twenty-six single reel Charlie Chaplin comedies enticled "A Busted Johnny," former title, "Making a Living"; also another of the series of two-reel Shorty Hamilton Western comedy dramas, entitled "Shorty's Clever Ruse," former title "Shorty's Strategy."

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Serial Finished, King Rests

Burton King has finished taking the great Houdini serial, "The Master Mystery." He left last Saturday for Miami, Fla., for a vacation of two weeks. The making of the serial occupied seventeen weeks. Considering that Houdini broke his wrist in addition to doing a daily matinee at the Hippodrome and Ruth Stonehouse was away two weeks ill and Margaret Marsh one week, King had to go some.

PLIMPTON RETURNS TO PICTURE FIELD AT HEAD OF OWN COMPANY

Pioneer Producer Is Already Assembling Its First Offering—New Organization Is Known as Plimpton-Fischer Photoplays, Inc.

WITHOUT preliminary heralding but with tangible evidence of his coming back, Horace G. Plimpton, a pioneer film manager and for years associated with the Edison Film Company, returns to the fold at the head of his own company. For weeks past work on the first offering of the Plimpton-Fischer Photoplays, Inc., as the new concern is known, has been going on, and the production has now advanced to its assembling stage. This work is now in progress at the Sherwood Park Studios, Yonkers, N. Y. As yet a title has not been decided upon.

It is the policy of the new company to produce starless plays, in the sense of laying stress primarily on the strength of the story. Players now on the acting roster of the company include Dixie Lee, Harold Salter, Virginia Thorne, Ashton Newton, Vincent Coleman, Frank Readie and Charles Martin.

William J. Reid is president of the company, Horace G. Plimpton vice-president and general manager. John S. White is treasurer, Frank W. Rane secretary, and David G. Fischer director-general. The directors of the organization consist of the officers, together with Rollin T. Lincoln, Donald M. Hill and James H. Kendall.

All of these men are well known in both the commercial and motion picture world. Mr. Reid is New England division manager of the Van Camp Products Company; Mr. White is New England manager of the Morse Chain Company; Mr. Rane is State forester for Massachusetts; Donald M. Hill is a member of the law firm of Blodgett, Jones, Burnham and Bingham, of Boston.

David W. Fischer, who in collaboration with Captain Richmond Pearson Hobson wrote the scenario for the first production, has had considerable experience on the stage and screen. He dramatized for the stage and was starred in "Lavender and Old Lace," and did leads for the Essanay and American Film Company some years ago.

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President's Triumphal Tour Abroad to Be Shown Here

Not since Napoleon returned from Elba have Frenchmen accorded such a whole-hearted welcome to any man as they are now giving President Wilson. Paris is bedecked with flags and the holiday spirit is manifested everywhere in his honor. His visits to England and Italy promise to be equally momentous.

An American view of these history-making events has been made possible by the International Film Service Co., Inc., which has sent two expert news cameramen abroad to follow closely in the President's footsteps. Every incident of the momentous trip will be photographed and reproduced on the screens of this country for the edification of its people.

These pictures will appear in the early issues of the "Big Four" news reel combination, an organization embracing the world's four greatest news reels and having behind it practically all the leading newspapers of the country. The first issue will be shown in the leading motion picture theaters during the coming week.

"What Shall We Do With Him?" Gets Big Publicity

The advertising possibilities of the McClure-World picture special, "What Shall We Do With Him?" should do much to make this feature a big box office magnet. Last week the New York Evening World gave a great deal of space to a discussion by women readers as to what shall be done with William Hohenzollern. For the next four months this picture, will have the benefit of space given daily in every newspaper in the United States to the issue as presented in this McClure-World production.

Elsie Ferguson "on" and "off," charming in both poses

Make Two Reel Feature for War Relief

Nance O'Neil and Alfred Hickman are making a two-reel picture for the Stage Women's War Relief. The Estee Studios have been turned over to George Terwilliger, the director, and the following actors have offered their services: Ed. Burns, Richard Turner, Dave Turner and Eugene Acker. This is one of a number of two-reelers that are to be made under the auspices of the S. W. W. R. All talent, equipment, lights, etc., are donated.

Select Gets Thomas A. Ince Production

Select Pictures Corporation has acquired the Thomas H. Ince special production "The Midnight Patrol." It will be released exclusively through Select exchanges as a Select Special.

The picture was made by Mr. Ince prior to the agreement whereby his productions are exclusively released by another concern, and is the only Thomas H. Ince picture to be so marketed. It features the police detective in his better aspects.

"UNDER FOUR FLAGS" WAKING 'EM UP

Hisses and Cheers Evidence War Film's Popularity —Rivoli Repeat

Prominent men in the motion picture industry are claiming that war pictures are through, while others of equal prominence make the counter claim that they are in as great demand as ever and of the same interest as before the close of the war. The much mooted question seems to refer more to the written war stories shown on the screen than to the pictures of actual scenes, the official films taken by the soldier photographers of America and the Allies.

In very recent showings of these pictures hisses came from all parts of the theaters to greet the German submarines, German soldiers and other scenes showing some part of the activities of the enemy, while uproarious applause greeted the scenes of the activities of the Allies.

This living interest creates the demand of the public that they be shown. Reference is made above to the official United States war picture, "Under Four Flags." There can be no greater and no more sure indication of the demand for this picture than that the public demanded another showing of it in the Rivoli Theater after it had just been exhibited for a week each in both the Rialto and Rivoli. The same circumstance attended its exhibition in Washington.

• • •

Drews Carry "Studio" While on Stage Tour

Mr. and Mrs. Sidney Drew have engaged space at the Biograph studio and last Monday began work on their fourth Paramount picture, three films having already been finished before they signed with Famous Players-Lasky. The fourth picture will be entitled, "Harold, the Last of the Saxons," adapted from a short story. Mrs. Drew is directing the picture, as she has done with the previous pictures made by the Drews.

The play in which Mr. and Mrs. Drew appear on the stage, "Keep Her Smiling," closed in New York Saturday night and is now playing in Newark. A special equipment has been built to carry a camera outfit and other paraphernalia for taking pictures and developing while on the road.

• • •

J. Searle Dawley to Direct Doris Kenyon

J. Searle Dawley has finally signed a contract to direct Doris Kenyon at the head of her own company in De Luxe features. Mr. Dawley had decided to give up directing and devote all his time to literary work and only consented to return to directing with the understanding that he would direct Miss Kenyon exclusively.

The first of Miss Kenyon's pictures to be directed by Mr. Dawley will be "Twilight," a tremendously dramatic production, adapted for the screen by Louis Joseph Vance and originally written for the Metropolitan Magazine by Vingie E. Roe and published in the October issue under the title of "The Alchemy of Love."

(*Continued on page* 1010)

French Pictorial Service
PRESENTS

The Battle of Chateau-Thierry

This picture is the result of the collection of authentic records and views taken at the momentous time when the tide of the whole war was turned.

These documents form a page in history, dedicated and offered to America as a lasting tribute to the courage, efficiency and heroism of the " AMERICAN SOLDIERS " in co-operation with the ALLIED ARMIES.

Written and compiled by
PAUL CAPELLANI,
in collaboration with Military Experts.
Photographed by the Cinematographic Division of the FRENCH ARMY.

Communicate with
E. Ratisbonne
Delegate of the Cinematographic Division of the French Army
729 Seventh Avenue **New York City**
Bryant 1574

UNITED RELEASES

JAN. 5 **DUSTIN FARNUM In "THE LIGHT OF WESTERN STARS"**
From ZANE GREY'S Great Story. Directed by Charles Swickard.

JAN. 26 **KITTY GORDON In "ADELE"**
From ADELE BLENEAU'S Famous Romance, "THE NURSE'S STORY".
Supervised by ROBERT BRUNTON. Directed by Wallace Worsley.

In February **FLORENCE REED**
In A GREAT EMOTIONAL DRAMA.
By TRIBUNE PRODUCTIONS, Inc. Directed by John M. Stahl.

DUSTIN FARNUM In "A MAN IN THE OPEN"
From Roger Pocock's Thrilling Book. Directed by Ernest C. Warde.

Foreign Distributor DAVID P. HOWELLS, 729 Seventh Ave., N. Y. C.

DUSTIN FARNUM

United Picture Theatres of America, Inc.
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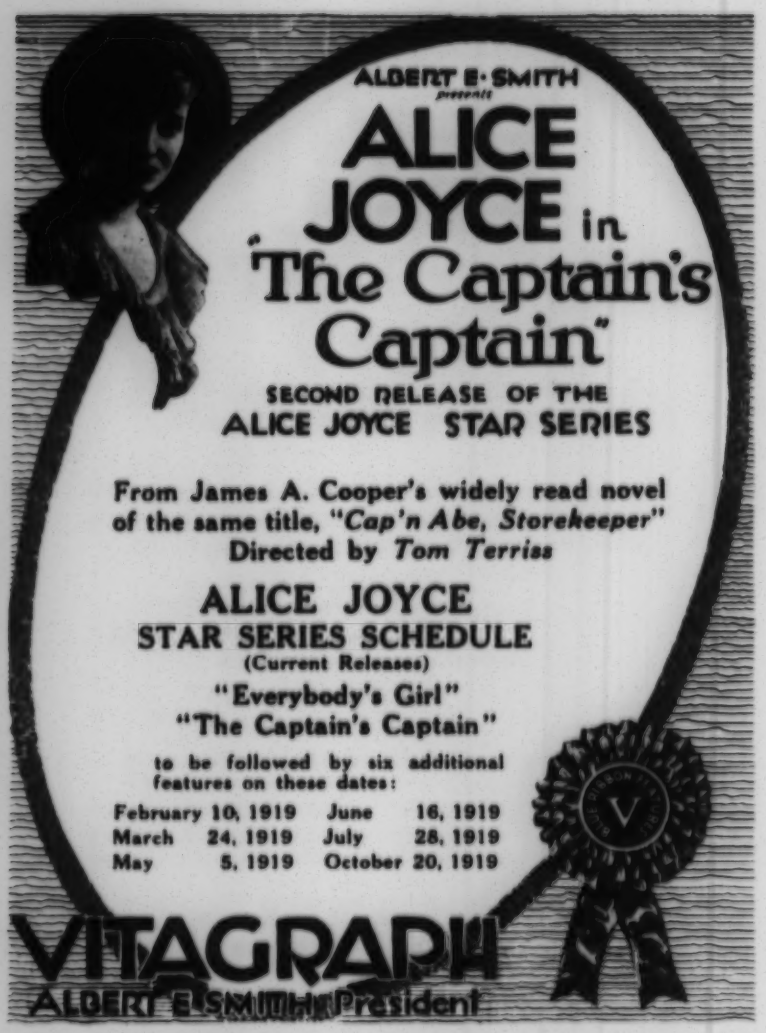
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SECOND RELEASE OF THE ALICE JOYCE STAR SERIES
From James A. Cooper's widely read novel of the same title, "Cap'n Abe, Storekeeper"
Directed by Tom Terriss
ALICE JOYCE
STAR SERIES SCHEDULE
(Current Releases)
"Everybody's Girl"
"The Captain's Captain"
to be followed by six additional features on these dates:
February 10, 1919 June 16, 1919
March 24, 1919 July 28, 1919
May 5, 1919 October 20, 1919
VITAGRAPH
ALBERT E. SMITH, President

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MAE GASTON and ROSEMARY THEBY
in a Fifteen Episode Serial
"The Silent Mystery"

Without exception all trade reviews say this Great Serial is a Sure Fire Box Office Attraction.

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Ex. Trade Review

"PACKED WITH THRILLS AND CREEPY DOINGS"
M. P. World

"CANNOT FAIL TO FIND FAVOR"....*Morning Telegraph*

"HAS THE NECESSARY SUSTAINED MYSTERY"
M. P. News

"A THRILL TO EVERY MINUTE".....*Billboard*

"A FULL LIMIT OF STUFF TO ADVERTISE"..*Wid's Daily*

Territory has been closing so fast as to establish new records. Write or wire today for choice remaining selections IN YOUR OWN FIELD OF OPERATIONS. Louis Burston, Pres., Silent Mystery Corp.

HILLER & WILK, INC.
Selling Agents
912 Longacre Bldg. New York

"Many a Time and Oft Upon the Rialto"

(*Continued from page* 935)

taurants, or at an inn at the sign of Keen or Browne, or in the grill of the Astor or the Knickerbocker or the Biltmore. He would visit preferably a musical comedy with a shapely chorus and a good comedian, following it with a trip to a midnight revue—and would top off the morning with a journey to Childs Fifty-ninth Street wheat-cakes emporium.

Child's Succeeds Jack's

EVER seeking novelty, ever proud of its stamp of effeteness and smart sophistication, Broadway has taken to the white-fronted restaurant at the Circle with the same zest which it used to bestow on Jack's and the now departed Burns'. To some it represents an unconventional slumming terminal, to others an appropriate rendezvous for the midnight son and daughter who are sincere in their hatred of sleep, to all who visit there a picturesque oddity in a life bored with too much excitement.

In the space of ten years the flapper has succeeded the matinee girl. Willard Mack has come out of the west to Broadway prosperity. Avery Hopwood, Clare Kummer and Roi Cooper Megrue are duplicating Clyde Fitch's success. The cabaret has come with its elaborate revue. Will it in time engage the attention of the dramatic critics who wish to be comprehensive in their summaries? Will it attract Mr. J. Ranken Towse, Mr. Clayton Hamilton and Mr. Walter Pritchard Eaton as a medium of entertainment far surpassing any similar achievement of that dear Paris? Will it mean to them a new phase of American amusement life or merely a bad aid to digestion? Let us wait another ten years—possibly five—and see.

Many Changes in Ten Years

FORTY theaters massed into the Forties attract the playgoer today. The theatergoer pays and pays and pays to Joe Leblang. A new type of musical comedy—the intimate revue—has been introduced. Impressionistic scenery adorns the stage. A nine-o'clock revue and a "little club" beckon to the leisurely pleasure hunter. Motion picture temples dot Broadway, each new one surpassing in architecture and appointments its predecessor.

Altogether it is a different Broadway from that of a decade ago. But the street paving contractors are still on the job, as they were ten—and twenty—years ago. And the speculators still flourish.

What will the prospect be ten years hence? Only the seer can tell, only the man who picks the winners—be they in plays or ponies—and according to any honest manager or actor or critic there is no such thing.

IS THAT SO!

P. C. WREATH has been made manager of the Kansas City branch office of Famous Players-Lasky, and George W. Weeks will manage the St. Louis office.

GEORGE ROTSKY, manager for several years of Montreal's uptown moving picture theater, the New Grand, has been appointed manager for all the Allen theaters in Quebec province, with a special eye to those in Montreal.

CHARLES SIMONE, General Film Company branch manager at New Haven, has been transferred to the office of the company at Albany, N. Y., which he will manage. Mr. Simone had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York City.

HARRY E. REIFF has been appointed manager of the Columbia Theater in Pittsburg. Mr. Reiff was formerly of the sales force of the Metro in Pittsburg and has been associated with various moving picture concerns.

D. W. FITZGERALD is making film accompaniments for popular songs. "Never too Late to be Sorry" is his latest. Marguerite Snow is featured.

CHARLES J. GIEGERICH, well known in newspaper and motion picture circles, has been appointed publicity representative for Vitagraph at the company's studio in Hollywood, and has taken up his duties there.

HARRY H. BUXBAUM, who for several months has been special representative to exchanges of Famous Players-Lasky, has been appointed manager of the Pittsburgh office, succeeding L. W. Kniskern, resigned.

SOL DAVIS, who has been with General Film Company five years, has been appointed assistant manager of the Dallas office. Mr. Davis has a wide following among the theater owners throughout Texas.

GEORGE LESSE, assisted by Mabel Strauss, has completed a picture to be called "America was Right." Miss Strauss wrote the story. The film will probably be released through Select.

PAUL C. MOONEY has been made manager of the Pacific Coast branches of the Fox Film Corporation, with control over the territories served from the Seattle, San Francisco and Los Angeles offices.

H. D. POSEY is now manager of the Triangle exchange at New Haven, Conn., with offices in the Film Exchange Building at 130 Meadow street.

BIRTHS

KERN—A son was born on Monday to Mr. and Mrs. Jerome Kern at their home in Bronxville. All conditions are reported to be favorable and Mr. Kern already is composing a new lullaby.

WARNER—A girl to Mr. and Mrs. H. B. Warner (Rita Stanwood) on Dec. 12th. Mr. Warner is now appearing in "Sleeping Partners."

DEATHS

GUNN—Charles Gunn, a favorite of the screen, died in Los Angeles last week of influenza. He was 35 years old. Surviving are his widow, Nina Gunn, and his mother, Mrs. Samuel Gunn of Oakland.

KENDALL—Edward Kendall, 68 years old, who was well known as a theatrical advance agent, died Monday morning in the Kings County Hospital, Brooklyn, after a long illness. He is survived by his wife, who was an actress. Mr. Kendall was a member of the Friars Club and of Mecca Lodge of Masons.

ROSENFELD—Monroe H. Rosenfeld, newspaper man, publicity agent, music critic and song writer, died Dec. 13 from acute indigestion at his home, 64 West 107th street. He was 56 years old. More than twenty years ago he established the Rosenfeld Musical Press Bureau at 154 Broadway, which he had operated continuously ever since. He was the author of several popular song successes.

THE MURDERER SHALL BE TRIED!

¶ King Albert will lay before Versailles Peace Conference the historical facts of Belgium's case—

AS DEPICTED IN

BELGIUM

The KINGDOM of GRIEF

PRESENTED BY THE CITY OF BRUSSELS

(THE NEW YORK TIMES)
"Belgium stands alone" * * * *
"There has been self-sacrifice everywhere else; but it was self-sacrifice of individuals, each for his own country; the Serbian dying for Serbia, or the Italian for Italy. But the Belgian did not merely die for Belgium. Belgium died for Europe. Not only was the soldier sacrificed for the nation; the nation was sacrificed for mankind."

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December 26 to January 4
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THE SYMPATHY OF THE WORLD IS WITH BELGIUM FOR THE WORLD OWES HER A DEBT THAT CAN NEVER BE FULLY REPAID

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This picture was produced by the City of Brussels and shows the authentic story of Belgium's development and progress from the Revolution of 1830 and her devastation and suffering during the Invasion and Occupation by the Huns and her final deliverance from the German Curse.

Every scene was taken in Belgium and is guaranteed to Be Official and Authentic.

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"'Marriage' played to one of the biggest week's business in the history of the Broadway Theatre, New York."

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PISO'S

Anything You Want to Buy or Sell?

THE MARKET PLACE

On Page 1016 Does This For You

May Allison First to Use New Metro Studios

To May Allison fell the distinction of starting the ball rolling at Metro's new West Coast studios in Hollywood after the shutdown due to the influenza epidemic. The star began a sprightly screen comedy entitled "Peggy Does Her Darndest," under the direction of George D. Baker. Opening scenes were photographed on the grounds of the Letts estate, one of the notable showplaces of Hollywood.

Director Baker made the screen adaptation from a magazine story by Royal Brown. The film narrative was planned for an abundance of action and lively characterization, with Miss Allison in one of those ingenuous, hoydenish roles so much to her liking.

Maxwell Karger, director general, has surrounded Miss Allison with a cast of exceptional excellence.

• • •

Remarkable Nine-Reel Film for Willard Storage Battery

The industrial department of the Universal Film Company has just received official approval of what is said to be the largest and most pretentious industrial film ever made. It was made for the Willard Storage Battery and its object is to instruct sales branches in the main policies of the organization. There are nine reels. It took three months to film them. The scenes were taken in New York and New Jersey at the various branches of the company. Some subjects to which prominence is given are: How to approach a customer, how to make adjustments, the proper conduct of a service station, and the proper equipment necessary to maintain a modern service station. All the scenes were made in shops as events actually occurred. Harry Levey, manager of the Universal industrial department, took an active interest in it, and J. S. Barnard directed it.

Title Chosen for Big Dorothy Phillips Picture

After a census of ideas had been taken among the executives and literary workers of the Universal early this week, it was tentatively understood that "The Dawn of Reckoning" would be the title of the muliple reel film featuring Dorothy Phillips.

It was found the picture comprised about fifteen reels. This was reduced to eleven for the private showing in New York, and probably will be further reduced to eight or nine reels.

The picture required seven months in the filming. One of the big elements in the story is the narrative of sacrifice and achievement accomplished by the women of the world.

• • •

"The Hand of Vengeance"

The Gaumont Company's twenty-reel photo-serial, "The Hand of Vengeance," will be handled in Greater New York, Westchester County, Long Island and Northern New Jersey by the Liberty Exchanges, Inc., of 130 West Forty-sixth street, New York City.

C. W. Brill of Akron, Ohio, has purchased the rights for "The Hand of Vengeance" for Northern Ohio. Distribution will be made by the Sterling Film Service Company of Cleveland.

JACK COHN

Manager of Universal Animated Weekly, known all over as the man with expert "nose for news."

Eltinge to Return to Screen After Tour

Julian Eltinge will forsake the screen for the balance of the season in order to tour the country with his vaudeville show under the management of William Morris. He expects to return to Los Angeles next June, and will make four pictures during the summer. Also in the meantime it is likely that a studio will be built for him.

Blossoming out as a regular author, Eltinge will present during his vaudeville tour a sketch written by himself and June Mathis, entitled "Happy Ever After," carrying a company which will include Marjorie Bennett, sister of Enid Bennett, Betty Lamb and Arthur Shirley.

• • •

Southeastern Pictures Corp. Opens Atlanta Office

The Southeastern Pictures Corporation, lately organized, has engaged extensive quarters in Atlanta, Ga., operating an independent or state rights exchange for the six Southern States of Georgia, Alabama, Tennessee, North and South Carolina and Mississippi.

A. Samuels, president of the company, is the owner of a chain of theaters in Georgia, controlling three houses in Atlanta, five in Macon, one in Valdosta, one in Griffin and one in Newman, with a total seating capacity of over nine thousand. Mr. Samuels is now negotiating for three other theaters in Georgia.

A. C. Bromberg, vice-president and general manager, is widely known among the exhibitors and exchanges in the southern territory.

• • •

Perfect Films for Small Towns

The Famous Players-Lasky Corporation has completed a system of repair and renovation of films which it is expected will take care of the particular problems of the small town exhibitor.

A plan is now in operation whereby exhibitors in even the smallest towns receive prints in first-class condition. The direct supervision of the new system will fall to Charles C. Burr, with Hector Streyckmans in charge of the technical workings.

AD-ITORIAL

—XIV—

THE MIRROR—
Is More Clipped

AND QUOTED than any other amusement paper—whether dramatic, vaudeville or motion picture.

FOR FORTY YEARS—because of its unquestioned high standing and authority—editors have been in the habit of referring to and using The Mirror in making up their dramatic and motion picture pages.

THE MIRROR has always encouraged this, and in every way possible made it easy for editors to get just what they want from its columns.

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QUOTED AND REFERRED TO by editors more than any other amusement paper. This gives its pages a greatly increased value for your publicity.

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AND WHAT IS MORE, your publicity does not stop working for you with its appearance in The Mirror, but keeps going on and on—through clipping and quotation—until it has reached into innumerable cities, towns and villages throughout the whole country.

QUOTED AND REFERRED TO by editors more than any other amusement paper. This gives its pages a greatly increased value for your publicity.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Man Who Wouldn't Tell" (Vitagraph)

Love theme suggested: *Nocturnette*, D'Evry (Schmidt).

Open with big battle music.

Title: Some months later—light waltz or intermezzo.

T. Eric Werner—rather serious.

T. Dance at Country Club—play to action.

Burke comes out—rather dramatic.

Dudley runs up—agitato, then dramatic.

T. Mr. Warden—agitato.

T. It is the law—dramatic.

Play trial scene softly, rising with action (watch shot).

Silence at third degree will give best effect.

T. I have extracted the bullet—slow dramatic.

T. At Burke's apartment—quiet neutral.

T. Henry Wohler—sinister.

Burke and Elinor—theme.

At motor car—dramatic, agitato at struggle.

T. And the next evening—military scene, interior.

T. The reception—English airs for introduction.

T. Pure German gall—agitato.

Next scene—theme to end.

. . .

"Caught in the Act" (Fox)

Love theme suggested: *Cherry Blossoms*, Friml (Boston Music Co.).

Open with rather heavy, serious mood.

Title: That afternoon, light caprice.

T. Pennington Wright's aunt, change for variety.

T. Good Morning, theme, telephone bell.

T. It's my aunt, agitato.

T. Jeeves said that, light intermezzo.

T. Howdy, agitato.

T. A lot of fixin', light intermezzo.

T. Cecil Frothingham Rice, light waltz.

T. Same girl, short mysterioso.

T. She's 'ere, theme.

T. Wright's former college chum, slower, rather pathetic, work up with action.

Priscilla enters, theme; she telephones, agitato. Then into light caprice.

T. She loves me, Jeeves, agitato.

T. Do you believe, theme.

T. To err is human, light (telephone).

Men on fire escape, agitato.

T. Saturday, theme.

. . .

"Under the Greenwood Tree" (Paramount)

Love theme suggested: *Romance*, Nevin (Boston Music Co.).

Open with soft, tender mood (harp effect, if possible).

Title: It's so foolish—stately, old style.

T. And tune my merry note—bright, joyous.

John sees motor car—theme, softly.

T. What a lark—rather serious.

T. Next day—joyous.

Gypsy appears—sinister.

T. The suitors brought—light intermezzo.

T. At last! another same mood. Different key.

T. My mermaid—theme.

T. I need a stick—agitato.

T. I have found him—intermezzo, light. At night scene, theme, alternate with improvising, if desired.

Gypsies appear—agitato, heavy at fight.

T. With recovered calm—theme to end.

Note: Old English tunes will fit this picture, and any bright old style dances.

. . .

"Wild Honey" (De Luxe)

Love theme suggested: *At Dawning*, Cadman (Ditson).

Open with soft, tender mood (Door bell effect).

Title: Many years ago—*Western Allegro*, Riesenfeld. Agitato at dog kicked.

T. I am the Resurrection—slow, serious, rather dramatic; dance to action, softly during sermon.

El Dorado crowd comes up—dramatic, agitato at fight.

T. For shelter—tender pastoral mood.

T. Stop! put him back—agitato. Then into love theme.

T. The day the Tabernacle—soft; at Belcher and Honey, agitato.

Interior Tabernacle—dance hall effect, alternate with neutral.

T. And you, Wild Honey—soft tremolo.

Next interior Tabernacle—*Jesus, Lover of My Soul*, softly. Wild Honey enters, rather dramatic.

T. And then—theme.

T. Why not kill Hadding—dramatic, work up.

Wild Honey on stairs—light neutral.

Preacher enters dance hall—dramatic, into soft dance to action.

Preacher put out—agitato. (Watch shot).

T. Call out the Vigilantes—dramatic hurry, watch shots.

T. One more week—soft neutral.

T. I won't stand your foolin'—dramatic; Preacher enters, theme. Flash to original scene—soft theme; either original theme or the love theme.

. . .

"The Beloved Imposter" (Vitagraph)

Love theme suggested: *Remembrance*, Telma (Boston Music Co.).

Open with a light caprice.

Title: Dick Mentor, sober mood, watch shot. Also crash.

Mentor reads note, slow pathetic.

T. Hugh had always lived, tender, soft.

T. Betty was a great favorite, light intermezzo style.

T. May I not be allowed, theme. Dance to action.

T. As the days slipped by—theme.

T. And as it happened, light caprice.

T. And then Betty, theme.

T. Auntie, I've done a terrible, soft mood.

T. You've been a lovely, theme.

T. It's time for me to, light intermezzo.

T. Where's my little girl? theme.

T. A bet! agitato.

T. Funny, isn't it? dramatic.

T. But if you left me, theme.

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ONE—Place your proposition before everyone in any way connected with the Motion Picture Industry and keep it there for at least three months.

TWO—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

THREE—Send you daily reports, giving the names and addresses of those in the market for your goods.

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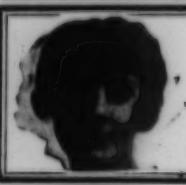

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THE MARKET PLACE
On Page 1016 Will Do It For You

UNIVERSAL CITY CUFF NOTES

You just jog along over the beautiful Cahuenga Pass in the Hollywood mountains, passing by a few scattered and picturesque dwellings, a gypsy camp, some prettily wooded hills, and an altogether sleepy landscape, when suddenly presto!—you feel there's going to be something doing in a minute.

That's where you're right, for next minute you catch sight of the big white buildings and walls of Universal City.

Those walls have something the look of a jail, only you know it isn't a jail because there's a pretty fountain playing out in front, and besides a lot of people are trying anxiously to get in.

But first you're hungry from your long ride, so you go into the cafe for lunch.

There at one table sits the King of Siam, eating pork and beans, and you discover he's William Stowell, while next him a Hawaiian hula girl sips pea soup.

Here's the handsomest Indian on record! He parks his bow and arrows at one side, so that he can attack the big platter of ham-and before him.

Well, if here isn't the peachiest girl of 'em all! She's dressed in a bride's costume, but doesn't seem a bit flustered as she calls for a rare steak.

It's Carmel Myers—and at last she's going to be really married in a film. You know she says she's been left at the altar so often in the films she fears it's going to hoodoo her in real life, so she besought Carl Laemmle when he was out here to let her take the curse off by getting married just once.

That tall, slim, lively girl over there, carrying the ukelele, is Priscilla Dean. You just wouldn't know Priscilla without her ukelele, of course.

They say so, despite all her denials, that she's going to marry the famous ace, Eddie Rickenbacker. You see they met out at the race track in Los Angeles, when Priscilla was putting on a picture, and have been great friends ever since.

Who's that pretty chicken in pale blue? Why, Fannie Ward, of course. Fannie is eating rare beef to keep her thin, and my but she's young!

* * *

Hanshaw's "Healthograms"

Dale Hanshaw has completed several short features recently, to be called "Healthograms." They are educational films on the "Care of the Teeth," "Care of the Hair," "Care of the Eyes" and many other subjects to be announced later. Hanshaw writes the script and directs. "Healthograms" will be released by K. W. S. Distributing Company.

* * *

Dalton Would Be Eltinge

William Julian Dalton and Julian Eltinge, the famous female impersonator, are one and the same person. The fact of the matter is that Julian Eltinge's real name is William Julian Dalton.

Julian Eltinge appeared last Saturday in court in Los Angeles to put in a plea for permission to change his name to Julian Eltinge, as all his property is recorded under that name and his theatrical reputation has been made under it.

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SCREEN STARS

Alice Joyce, Vitagraph star, whose latest picture is "The Captain's Captain."

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Charles Ray, appearing in "String Beans" (Paramount)

Dorothy Dalton, of the Paramount forces, is a winsome figure in "Quicksand."

(C) Evans

Gloria Swanson, who has been engaged for the leading feminine role in C. B. De Mille's production "Don't Change Your Husband" (Artcraft)

An unusual photograph of Mae Murray, Universal star. Her latest picture is "Danger, Go Slow"

Robert Vignola, Paramount director, who, at present, has charge of Ethel Clayton's productions

(C) Ira L. Hill

Corinne Griffith adds new lustre to the Vitagraph name in her latest production, "Miss Ambition"

Mae Marsh, who is appearing in "Hidden Fires," a Goldwyn picture

MIRROR STUDIO BLUE BOOK

Actors—A

ACORD, Art; ad. Fox Film Corp., 130 W. 46th St., N. Y.; b. Stillwater, Okla., 1890; ed. public schools; previous career, cowboy and ranchman; professional career, Dick Stanley Wild West Show, 1910; with Buffalo Bill, 1911; rode second at Pendleton, Wyo., Cheyenne and Salt Lake City round-ups, won championship in broncho riding at Klamath Falls, 1912; managed shows at Nelson, B. C., and Klamath Falls; recreations, all outdoor sports; accomplishments, expert horseman, rifle and revolver shot and lariat thrower; latest picture, "Cleopatra," Fox.

Entered pictures in 1911, playing principally Western roles with Bison and Selig; appeared for Universal in "The Heart of California," "Pretty Mrs. Smith" and "Nearly a Lady"; for American as Buck Parvin in Van Loan series; with Famous Players and later with Fox in "The Battle of Life" and "Cleopatra."

AIKEN, Spottiswoode, characters; ad. American Studios, Santa Barbara, Cal.; b. and ed. Edinburgh, Scotland; previous career, stage with Louis Calvert in England; later in U. S. with Augustin Daly and all-star prods. under mgmt. William A. Brady; on legit. stage 27 yrs.; latest picture, "A Game of Wits," American.

Entered picture work under D. W. Griffith, appearing in "The Birth of a Nation"; Reliance, "The Avenging Conscience," "Macbeth"; Fine Arts, "The Old Folks at Home," "Stage Struck" and "Souls Triumphant"; American, "Melissa of the Hills," "Charity Castle," and "Southern Pride."

AOYAMA, Yukoi, characters; ad. 229½ San Pedro St., Los Angeles, Cal.; b. Nagoya City, Japan, 1888; ed. high school and college in Japan, dramatic school in Chicago; not married; ht. 5 ft. 6 in.; wt. 130 lbs.; hair, black; eyes, brown; complexion dark; previous career, ten years on legitimate stage, in Japan and in American Pacific Coast cities; played female parts four years; six months in vaud.; several years as playwright and stage director; latest picture, Watana in "The Bravest Way."

In addition to having been playwright and stage director, he was at one time editor of the Japanese *Daily News* of Tokio. Is often called the Japanese Julian Eltinge.

Tells Many Interesting Facts and Gives a Wealth of Valuable Information About the Leading People of the Screen. Classified in the Following Order: First, Leading Actors; Second, Leading Actresses; Third, Leading Directors. The Mirror Will Gladly Supply Further Information—Also Duplicates of Illustrations on Request

ARBUCKLE, Roscoe ("Fatty") comedian; ad. Long Beach, Cal.; b Kansas, 1887; ed. Kansas; recreations, outdoor sports; previous career, on tour in drama and stock repertoire, managed own co. 2 years; latest picture, "The Sheriff."

Began screen with Keystone in 1913 as extra man at $3 a day; later featured by Mack Sennett with Mabel Normand in "Fatty and Mabel" comedies; then played leads and became director; directed and acted for nearly 3 years; Keystone, "His Wife's Mistake," "The Waiters' Ball" and others; heads own co. and releases through Paramount.

ARLING, Charles, comedian; ad. 1835 Argyle Ave., Los Angeles, Cal.; brother and sister on stage; b. and ed. Toronto, Can.; married; ht. 5 ft.; wt. 195 lbs.; hair, brown; eyes, blue-gray; complexion, fair; recreations, motoring, riding and swimming; accomplishments, singing; previous career, stage, appeared in Francis Wilson's "Erminie" with all-star cast, with Lulu Glaser in "Just One of the Boys"; with Blanche Walsh in original "Resurrection" company; latest picture, "Border Wireless" with William S. Hart.

Four years with Pathe, playing comedy leads in "Exciting Honeymoon," "Elusive Kiss," "Frozen Trail" and others; Keystone, "Oily Scoundrel," "Village Vampire" and others; Fox comedies; Bernstein Productions, "Humility"; Artcraft with Hart.

AUSTIN, Jere; also director; ad. Green Room Club, N. Y.; b. Minneapolis, Minn.; ed. Univ. of Minn. and Rensselaer Poly. Institute, Troy, N. Y.; not married; ht. 6 ft. 1 in.; wt. 200 lbs.; hair, dark; eyes, hazel; complexion, medium; previous career, army officer in Spanish-American war; stage, "The Squaw Man," with Ralph Stuart, and Daniel Frawley Co.; latest picture, "A Perfect Lady" with Madge Kennedy, Goldwyn.

Screen career, Vitagraph, Selig, Kalem, "The Conquest of Quebec," "The Arkansas Traveler," "School for Scandal"; with Mae Marsh in "All Human" and "Hidden Fires"; with Madge Kennedy in "A Perfect Lady" and "Primrose"; with Pauline Frederick in "Resurrection" and "Fedora."

AUSTIN, Leslie; Fox, 126 W. 46th St., N. Y.; ad. 732 St. Nicholas Ave., N. Y.; b. London, Eng., 1888; ed. Cambridge Univ.; ht. 6 ft.; wt. 165 lbs.; previous career, stage, supporting Elsie Ferguson, Gertrude Kingston and Jane Cowl; appeared in "Joseph and His Brethren"; latest picture, "Caught in the Act," Fox.

Screen career, Metro, "Tables Turned"; Lubin, "A Voice of the Night"; Art Dramas, "Man and Woman"; U. S. Amusemt. Corp., "The Auction of Virtue"; Fox, "Two Little Imps."

Actors—B

BAGGOT, King; ad. Lambs Club, N. Y.; b. St. Louis, Mo.; ed. Christian Bros. College, St. Louis; ht. 6 ft.; wt. 185 lbs.; hair, brown; eyes, blue; previous career, stage, stk. in St. Louis and Chicago; on tour in "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch," "The Bishop's Carriage"; latest picture, "The Eagle's Eye," serial, Wharton.

Began screen career with Imp; Universal, "Absinthe," "The Man from Nowhere," "The Silent Stranger," "The Captain of the Typhoon" and "The Boontown Affair."

BAIRD, Stewart; ad. 15 Central Park West, N. Y.; ed. Harvard College; ht. 6 ft.; wt. 164 lbs.; hair, black; eyes, brown; accomplishments, dancing, singing; recreations, riding, swimming, tennis, golf; previous career, stage; latest picture, "Moth and the Flame," Famous Players.

Has played leads in the New Theater Company; has played in "Little Boy Blue" (Savage), "All for the Ladies" (Woods), "The Debutante" with Hazel Dawn, and has also appeared in vaudeville.

BARKER, Bradley; ad. Green Room Club, N. Y.; b. Hempstead, L. I., 1885; ed. N. Y.; ht. 5 ft. 11 in.; wt. 180 lbs.; hair, dark brown; eyes, hazel; complexion, dark; recreations, motoring, writing, swimming and riding; previous career, stage; 5 yrs. dramatic stock.

Latest picture, "Stars of Glory," with E. K. Lincoln.

BARRIE, Nigel; C. K. Y. Prod.; ad. 231 Lexington Ave., N. Y.; b. Calcutta, India, Feb. 5, 1889; ed. England and Heidelberg, Germany; ht. 6 ft. 1 in.; wt. 170 lbs.; hair, black; eyes, dark brown; complexion, dark; recreations, tennis, riding, swimming, long distance runner; previous career, comic op., drama and vaud.; played opp. Grace George in "Half an Hour"; lead in "The Laughing Husband"; latest picture, "The Marionettes," C. K. Y. Prods.

Screen career, with International played lead in several episodes of "Beatrice Fairfax"; played opp. Jane Gray in "When My Ship Comes In"; Famous Players, "Bab's Diary."

BARRYMORE, John; Paramount; ad. Lambs Club, N. Y.; son of the late Maurice Barrymore and brother of Lionel Barrymore and Ethel Barrymore; b. 1882; previous career, stage since 1903; appeared as Max in "Magda"; starred in "Toodles," "The Fortune Hunter," "A Slice of Life," "The Affairs of Anatol," "A Thief for a Night," "Justice," "Peter Ibbertson"; latest picture, "Here Comes the Bride," Famous Players.

Screen career with Famous in "The Dictator," "Nearly a King," "The Red Window," "The Lost Bridegroom"; Lawrence Weber prod. "Raffles, the Amateur Cracksman."

BEBAN, George; character leads; Morosco; ad. Friars Club, N. Y.; married; previous career, on stage since age of 8 when he appeared as the "Boy Baritone of California"; Reed & Emerson's Minstrels; stk. McKee Rankin's co., San Francisco; with Marie Cahill in "Nancy Brown"; with Weber & Fields; "Fantana" and "The American Idea"; starred in "The Sign of the Rose"; latest picture, "One More American," Morosco.

Screen career, NYMP, "An Alien"; World, "The Pawn of Fate"; Morosco, "Pasquale," "The Cook of Canyon Camp," "Jules of the Strong Heart," and others; greatest portrayer of Italian character parts in America.

BENNETT, Richard; ad. care of John D. Williams, 105 W. 40th St., N. Y.; b. Bonnetts Switch, Ind., 1873; ed. Kokomo and Logansport, Ind.; ht. 5 ft. 10 in.; wt. 160 lbs.; hair, dark brown; eyes, dark gray; complexion medium; recreations, riding, swimming, golf and tennis; accomplishments, writing; previous career, stage from 1891, covering period of 15 yrs.; leading man and star, mgmt. Charles Frohman, and on tour; star in "Damaged Goods"; latest picture, "Gilded Youth."

First appeared as screen star in film version of his stage success, "Damaged Goods" American-Mutual; later starred in "And the Law Says" and "Gilded Youth."

BENNISON, Louis; Goldwyn; ad. Goldwyn, N. Y.; b. in the West; previous career, stage for 15 yrs.; road shows and stk. in Middle West and West; supported Richard Bennett in "Damaged Goods" in N. Y., also Emily Stevens in "The Unchastened Woman"; latest stage appearance, N. Y. prod., "Johnny Get Your Gun."

Screen career, Goldwyn star; "Oh, Johnny."

BERRELL, George, characters; ad. 1465 North Bronson Ave., Los Angeles, Cal.; b. Philadelphia, Dec. 16, 1849; ed. St. Mary's College, Wilmington, Del., and Penna. Acad.; married to an actress, Serena Taylor, and mother has also been on stage; ht. 5 ft. 11¾ in.; wt. 177 lbs.; hair, gray; eyes, gray; complexion, medium; recreations, reading; previous career, stage for 44 years, has appeared with Booth, Barrett, McCullough, Mary Anderson and many prominent women stars from 1870 to 1914; latest picture, "Thirty Days," Metro.

Began stage career in 1857, playing the Prince of Wales in "Richard III" with Edwin Forrest. Was drummer boy in the Civil War for ten days, when his mother found him and spanked him all the way home.

BEST, Martin, characters; ad. 148 W. 43d St., N. Y.; b. Chicago, Ill.; ed. Chicago schools and St. John's Military Acad.; not married; ht. 5 ft. 11 in.; wt. 170 lbs.; hair, dark; eyes, dark blue; complexion, fair; recreations, boating, swimming and riding; accomplishments, musician and verse writer; previous career, speaking and operatic stage nine years; heavy with Andrew Mack production, "Tom Moore"; two seasons with Morgantown Stock Co.; one season with International Grand Opera Co., Chicago; latest picture, "The Seal of Silence," Vitagraph.

First screen experience with Pathe in "A Change of Heart," "A Woman's Fight," and others. Later with Unity in "The Lottery Man." Now with Vitagraph.

BEVAN, William; ad. 6834 De Longpre Ave., Hollywood, Cal.; b. New South Wales, Australia, 1887; ed. Sydney, Australia; married to Leona Roberts, sister of Universal star, Edith Roberts; ht. 5 ft. 8 in.; wt. 171 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, motoring, swimming and riding; accomplishments, eccentric dancer; previous career, 11 years on stage; latest picture, "All Kinds of a Girl," Strand Mutual comedy.

Came to U. S. in 1912 with Pollard's Australian Opera Co., toured for two years; played Ko Ko in the "Mikado," Blinky Bill in the "Belle of New York," and Crookie Scrubbs in "Sergeant Brue"; also appeared in stock and vaud. and has played leads in 42 Strand Mutual comedies.

BLACKWELL, Carlyle; World Film; ad. 126 W. 46th St., N. Y.; b. Syracuse, N. Y., 1884; ed. Syracuse schools and Cornell Univ.; ht. 5 ft. 10 in.; hair, eyes and complexion, dark; recreations and accomplishments, outdoor sports, farming and collecting rare books; previous career, stage, Mrs. Elich's Garden in Denver, stk. N. Y., on road with "Brown of Harvard," "The Right of Way"; Keith & Proctor stk.; latest picture, "Hitting the Trail," World.

Screen career, Vitagraph, "Uncle Tom's Cabin"; with Kalem, Lasky and International, "The Ocean Waif"; World, and others. "Good for Nothing," "Hamilton," "Sealed Orders"; has written, produced and directed his own pictures.

BOLAND, Eddie "Bo," comedian; ad. 208 Figueroa St., Los Angeles, Cal.; mother on stage; b. San Francisco, Cal., 1885; ed. St. Charles Academy, San Francisco; not married; ht. 5 ft. 7½ in.; wt. 137 lbs.; hair, brown; eyes, dark gray; complexion, fair; recreations, baseball, boxing and motoring; accomplishments, singing and cartooning; previous career, child actor with Nance O'Neil in San Francisco; theatrical treasurer and comedian in musical comedy companies on the Pacific Coast and in various cities of the country; latest picture, "Bombs and Bombers," L-KO.

After several seasons of musical comedy entered pictures with Universal, being featured in Joker Comedies with Ernie Shields; also played in Ford-Cunard serials (Universal), beginning with "Lucile Love," in which he played the army aviator.

BOSWORTH, Hobart; ad. Lasky, Hollywood, Cal.; b. Marietta, O., 1867; ed. there; ht. 6 ft.; wt. 205 lbs.; hair, blond, eyes, blue; recreations, riding, swimming, boxing, fencing; previous career, stage stk., appeared with Herrmann the Great, Julia Marlowe, Amelia Bingham, Mrs. Fiske and Blanche Walsh; dir. stk. at Belasco Theater, Los Angeles; latest picture, "The Little American," Artcraft.

Has appeared on screen for Selig, Bosworth, Universal, Lasky; with latter in "Oliver Twist," "Joan the Woman" and "The Woman God Forgot"; Famous Players, "Freckles," "Unconquered," and others. Fox, "Betrayed"; now with Artcraft.

BRACY, Sidney; ad. 352 W. 46th St., N. Y.; b. Melbourne, Australia, 1882; ed. Melbourne University; married to Evelyn Fosbia; father, mother and other members of family on stage; ht. 5 ft. 9 in.; wt. 138 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, all sports; accomplishments, musical; previous career, stage; latest picture, "My Own United States."

On stage since the age of 18; played in Gilbert and Sullivan operas under J. C. Williamson in Australia; for two years at Gaiety Theater, London, under mgmt. of George Edwardes; in America supported Viola Allen, Nat C. Goodwin and Mme. Nazimova; four years in motion pictures and was Jones, the butler, in Thanhouser's serial, "The Million Dollar Mystery."

BRET, Tom; ad. 220 W. 42nd St., N. Y.; b. Bolivar, N. Y., 1883; ed. St. Thomas College, Scranton, Pa.; married; wife and six children in pictures; previous career, newspaper editor, magazine writer and stage; latest picture, "Wives of Men."

Produces Tom Bret comedies and is independent film editor; formerly sub-title editor of Vitagraph, scenario editor Rolfe-Metro and collaborated with Mr. and Mrs. Sidney Drew in writing titles for Drew comedies.

BROWNING, Irving, character comedy; ad. 66 E. 106th St., N. Y.; has father and brother on stock stage in Philadelphia; b. N. Y., 1895; ed. City College of N. Y.; not married; ht. 5 ft. 7 in.; wt. 142 lb.; hair, auburn; eyes, blue; complexion, light; recreations, photography and art; previous career, studied art and painting; traveled with a Wild West show as cowboy, roper and fancy lariat thrower; latest picture, "Hash and Horrors," Hall Prod.

Was amateur child player at age of 11; went into pictures at 14 while attending evening high school where he studied art and painting; played Indian and cowboy bits in Wild West pictures for Champion Films; did dramatic parts for Thanhouser, Ramo, Fox, World, Metro and Mary Pickford; then went into slapstick comedy with Unicorn, Pyramid, King-Bee, Jester, General and Vitagraph Big V.

BRUCE, Clifford; ad. Bayside, L. I.; b. Toronto, Can., 1885; ed. Toronto, Univ.; ht. 5 ft. 11 in.; wt. 175 lbs.; hair, dark brown; eyes, gray; recreations, motoring, hockey, riding and swimming; previous career, stage, leads under dir. Charles Frohman.

Screen career, Selig and Pathe; Fox, "A Woman's Past," "The Siren," "A Fool There Was," "Lady Audley's Secret"; late pictures, "Passion," McClure; "Devil at His Elbow," Metro.

BRUNTON, William; ad. 819 Mariposa St., Glendale, Cal.; b. Canada; ed. Trinity Coll. School, Canada; married to Louella Manan; ht. 5 ft. 7 in.; wt. 140 lbs., hair, brown; eyes, brown; complexion, light; recreations, tennis, motoring, hockey; accomplishments, plays ukelele and is amateur sleight-of-hand artist; previous career, stage; latest picture, Shorty in "The Squaw Man."

Ran away from home to join the Gormand & Ford Rep. Co., and, after playing in different stock companies, finally came to Belasco and Morosco Theaters in Los Angeles; had own company on road one season, playing juveniles and directing.

BUSHMAN, Francis Xavier; ad. Bushmanor, Riderwood, Md.; married to Beverly Bayne; b. Norfolk, Va., Jan. 10, 1885; ed. Ammendale Coll., Maryland; ht. 5 ft. 11 in.; wt. 183 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, riding, tennis and all outdoor sports; accomplishments, wrestler, horseman, motion picture director and writer; previous career, wrestler, bicycle racer, artist's model, student of sculpture; on stage at age of 9, appearing in "The Lady of Lyons," played in "At Yale," "Top of the World," "Queen of the Moulin Rouge" and "Going Some"; also in stock in Baltimore, Camden, Columbus and Rochester; latest picture, "Little Miss Money Bags."

Screen career from 1911; Essanay, "Graustark" and "Under Royal Patronage"; joined Metro in 1915, "The Great Secret," first serial, "A Virginia Romance," "Romeo and Juliet," "The Adopted Son," and others; now making pictures for release by Vitagraph; member Friars Club.

BUTTERWORTH, Ernest; ad. 6100 Elenor Ave., Los Angeles, Cal.; six children on stage; b. England 41 years ago; ed. Lancashire, England; married; ht. 5 ft. 8½ in.; wt. 165 lbs.; hair, gray; eyes, brown; complexion, dark; recreations, boxing, wrestling and swimming; previous career, 2½ years in vaudeville; latest picture, "Arizona" with Douglas Fairbanks.

Entered pictures in 1911 with the American, leaving them two years laater to join the Kriterion as assistant director. Since then has produced pictures besides acting and directing. At present is writing stories as well as acting, his latest play being "Mr. Fixit" for Douglas Fairbanks.

BUTTERWORTH, Ernest, Jr.; ad. 6100 Elenor Ave., Los Angeles, Cal.; b. Lancashire, England, 1907; ed. Canada; father, brothers and sisters on stage; ht. 4 ft. 10 in.; wt. 96 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, swimming, dancing and football; latest picture, "Selfish Yates," with William S. Hart.

Has been in pictures three years; played with Frank Keenan in "The Crab," with Miriam Cooper in "The Innocent Sinner," with Mary Pickford in "Rebecca of Sunnybrook Farm," in Universal's "The Yellow Dog," in Cecil B. De Mille's "Till I Come Back to You."

BUTTERWORTH, Frank; ad. 6100 Elenor Ave., Los Angeles, Cal.; b. Lancashine, England, 1906; ed. there; father, brothers and sisters also on stage; ht. 5 ft. 1 in.; wt. 104 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, riding, swimming, boxing and football; accomplishments, cornet player; latest picture, "The Yellow Dog," Universal.

Played juvenile leads oposite Baby Early Gordon for three years and has been with Universal under direction of H. C. Mathews; appeared in "When First We Met," "A Child's Influence," and others. With Mary Pickford in "Rebecca of Sunnybrook Farm" and "Amarilly of Clothesline Alley," and with Charles Ray in "The Honorable Algy."

BYRAM, Ronald; ad. 116 W. 71st St., N. Y.; ed. Sydney University, Australia; ht. 6 ft.; wt. 168 lbs.; hair, dark; eyes, dark; complexion, medium; recreations, tennis and golf; previous career, stage; latest picture, "Out of the Shadows," with Pauline Frederick.

For five years with J. C. Williamson, Ltd., Australia; has appeared in the legitimate drama, "Shirley Kaye," with Elsie Ferguson; with J. T. Powers in "Somebody's Luggage," in "The Indestructible Wife," and with William Faversham and Maxine Elliott in "Lord and Lady Algy."

Actors—C

CANNON, Pomeroy; ad. 4407 Clayton Ave., Los Angeles, Cal.; b. Kentucky, 1880; ed. Louisville, New York and Paris; not married; ht. 6 ft. 1 in.; wt. 230 lbs.; hair, dark; eyes, brown; complexion, medium; recreations, motoring, riding and ranching; previous career, stage; opera, melodrama, vaudeville, minstrels, circus and wild west show in executive capacities; latest picture, "The Legion of Death," opp. Edith Storey.

First screen experience in 1903. With Douglas Fairbanks in "The Good Bad Man," Triangle; with Dustin Farnum in "The Parson of Panamint," Paramount; with Constance Talmadge in "The Microscope Mystery"; with May Allison in "The Promise"; with Harold Lockwood in "Pidgin Island"; as the Warden in "The Honor System," Fox, and others.

CAREY, Harry; Universal; ad. 1218 Havenhurst Drive, Hollywood, Cal.; b. N. Y., 1880; ed. N. Y. Univ.; ht. 6 ft.; wt. 180 lbs.; hair, blond; recreations, all-around athlete, riding, roping, swimming, once champ. middle wt. boxer of N. Y. C.; previous career, actor, playwright, prospector and cowboy; stage, starred in own plays, "Montana" and "The Heart of Alaska"; stk.; late picture, "Hawaiian Knights."

Screen career, Biograph, Progressive and Universal; appeared in "Bucking Broadway," "The Secret Man," "The Range War," and others.

CARLIN, Tommy, comedian; ad. 97 Mercer St., Jersey City, N. J. Twin brothers Jack and Jim (aged 3) have appeared on screen with Violet Mersereau; b. 1912; ed. Alviene School, N. Y. C.; ht. 4 ft. 8 in.; wt. 38 lbs.; hair, golden; eyes, blue; complexion, fair; accomplishments, dancing and female impersonator; previous career, "Divine Child," "Mystery of Life" with Norman Hackett at the Lexington Theater, April, 1918; laatest picture, "The Immigrant," U. S. official film.

Has posed for advertising and has danced for many war relief benefits. Played "Cupid" in "The Impostor" with Ann Murdock and in "Les Miserables" with William Farnum.

CARUSO, Enrico; Artcraft; ad. Artcraft, N. Y.; b. Naples, Italy, Feb. 25, 1873; married to Dorothy Park Benjamin; began singing in churches in his native city at 11; studied 3 yrs. under Guglielmo Vergine; operatic debut in "L'Amico Francesco," Nuovo Theater, Naples, 1894; toured Italy and Sicily 4 seasons, and has appeared in all European cities; came to U. S. 1905 and joined Metropolitan Opera Co.; wide range of Italian and French roles; one of the world's greatest operatic tenors.

Screen career with Artcraft, "My Cousin" and "The Splendid Romance."

CHAPLIN, Charles Spencer; also director; ad. Hollywood, Cal.; husband of Mildred Harris, screen star, and brother of Sid Chaplin, screen comedian; b. Paris, 1889; ht. 5 ft. 4 in.; wt. 125 lbs.; recreations, outdoor sports, gymnastics; previous career, stage in London in "Rags and Riches," as Billy in "Sherlock Holmes"; came to U. S. with Karno's "A Night in an English Music Hall"; character he portrays on the screen copy of character he played in Karno production; latest picture, "Shoulder Arms," First Natl. Exhibitors' Circuit.

Screen career, with Keystone and Essanay; Lone Star-Mutual, "Police," "The Adventurer," and many others.

COSTELLO, Maurice; ad. Bayside, L. I.; b. and ed. Pittsburgh, Pa.; ht. 5 ft. 10 in.; wt. 160 lbs.; hair, brown; eyes, blue gray; recreations, riding, swimming and motoring; previous career, 18 yrs. on stage; latest picture, "The Crimson Stain Mystery," Erbograph.

One of the first screen stars; 7 yrs. with Vitagraph, appearing in "The Crown Prince's Double," "Tried for His Own Murder," and others.

COURTLEIGH, William, Jr.; Fox., Fort Lee, N. J.; b. Buffalo, N. Y., 1892; ed. Lawrenceville and Andover; ht. 5 ft. 9 in.; wt. 160 lbs.; hair, dark; eyes, blue; previous career, cowpuncher, Chicago stock yards, hotel clerk; stage, juvenile stk. leads; appeared with Robert Mantell; in original "Under Cover" cast in N. Y.; late picture, "Miss U. S. A.," Fox.

Screen career, first with Ethel Barrymore in All-Star prod. "The Nightingale"; staged by Balboa in "Neal of the Navy"; Famous Players, "Out of the Drifts," "The Innocent Lie," "The Rainbow Princess"; Fox, "Sunshine Maid" and "The Heart of a Lion."

CUMMINGS, Irving; ad. Metro, N. Y.; b. N. Y., 1888; ed. there; ht. 5 ft. 11 in.; wt. 170 lbs; hair, black; eyes, brown; recreations, swimming and rowing; previous career, stage, Davidson stk.; with Henry Miller in "The Great Divide"; with Lillian Russell; and in "The Man of the Hour" and "In Search of a Sinner"; latest picture, "A Man's Law," Overland.

Screen career, since 1910; American, Pathe, Horsley, Famous Players; with World in "The Hidden Scar," "The Gilded Age" and "Rasputin, the Black Monk"; Fox, "Royal Romance" and "The Wrath of Love"; Harry Rapf, "The Struggle Everlasting."

Actors—D

D'ALBROOK, Sidney; ad. Green Room Club, N. Y.; mother and sister in theatrical profession; b. Chicago, 1888; ed. Northwestern Mil. Acad.; not married; ht. 5 ft. 10½ in.; wt. 155 lbs.; hair, black; eyes black; complexion, light; recreations, swimming, riding and baseball; previous career, stage, dir. stk., played in "The Telephone Girl," "Arizona"; latest picture, "The Cause of Democracy," Blackton.

First stage appearance at circus, variety, stock and vaud.; pictures with Selig and Essanay, Chicago; two years with Biograph under D. W. Griffith; then with World, Fox, Metro, Famous Players and a number of independent producers; supported Mary Pickford, and others.

DALY, Arnold; ad. 16 E. 60th St., N. Y.; b. Brooklyn, 1875; ed. Acad. Sacred Heart and St. Patrick's, Brooklyn; previous career, stage, "Pudd'nhead Wilson," "Secret Service," "When We Were Twenty-one," produced and appeared in many successes, including "Mrs. Warren's Profession," "Arms and the Man," as the poet Marchbanks in "Candida," and in "The Master; also dramatic sketch in vaud.

Screen career, Pathe serial, "The Exploits of Elaine," and "The House of Fear"; Frohman, "The Man Without a Country"; played in or dir. several screen successes.

DESMOND, William; Triangle Studios, Hollywood, Cal.; b. Dublin, Ireland; ed. N. Y.; ht. 5 ft. 11 in.; wt. 170 lbs.; hair, black; eyes, blue; recreations, wrestling, boxing, riding and rowing; accomplishments, author of vaud. sketches; previous career, stage, appeared in "Quo Vadis"; stk., and starred in "The Judge and the Jury" and "The Bird of Paradise"; latest picture, "The Sudden Gentleman," Triangle.

Screen career, Ince-Triangle; among late pictures are "Stage Struck," "Last of the Ingrams," "The Paws of the Bear," "Flying Colors," "The Strange Weakling," "Gentility," and "Fighting Back."

DEARHOLT, Ashton; ad. 1956 Franklin Circle, Hollywood, Cal.; wife, Helene Rosson, screen actress, and grandfather, Dan Costello, pioneer American circus man; b. Milwaukee, Wis., 1895; ed. Milwaukee Acad. and Culver Mil. Acad.; ht. 6 ft. 2 in.; wt. 175 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, motoring and all outdoor sports; accomplishments, drawing; previous career, school, no stage experience; latest picture, "Blue Birds."

Screen career since 1915, over three years with American in Van Loan series, and others.

DE CORDOVA, Rudolph; ad. 45 Beaver St., N. Y.; b. Kingston, Jamaica; ed. University College and University College Hospital, London, Eng.; married to Alicia Ramsey, dramatist and novelist; ht. 5 ft. 8 in.; wt. 130 lbs.; hair, brown; eyes, brown; complexion, medium; previous career, study of medicine and stage.

Has played leading roles in Shakespeare and classical dramas in London and America; prepared scenario and supervised the Metro production of "Romeo and Juliet"; has written, directed and played in many photoplay successes and has also collaborated with his wife in writing stories for screen and stage.

DE GRASSE, Samuel Alfred; ad. Pathe, N. Y.; b. Bathurst, New Brunswick; ed. Boston; ht. 5 ft. 10 in.; wt. 150 lbs.; hair, black; eyes, brown; previous career, dentist; latest picture, "The Narrow Path," Pathe, with Fannie Ward.

Screen career from 1911, Pathe, Ammex, Majestic, Reliance-Majestic and Fine Arts—"Children of the Feud," "Jim Bludso," "A Gentleman of the Old School"; Universal, "The Empty Gun," "Anything Once" and "The Love Claim"; "Intolerance."

De LACEY, Jack; ad. 167 E. 61st St., N. Y.; b. N. Y.; ed. Yale; ht. 5 ft. 9 in.; wt. 150 lbs.; hair, dark brown; eyes, blue; complexion, medium; recreation, airplaning; previous career, legitimate, vaudeville and musical comedy; latest picture, "The Cavell Case."

Experienced in everything connected with pictures; has played heavies, crooks and detective roles with Metro, World, Fox, Artcraft, Universal, Pathe and Famous.

DELMORE, Herbert; ad. 21 W. 11th St., N. Y.; b. and ed. N. Y.; not married; ht. 5 ft.; wt. 160 lbs.; hair, brown; eyes, brown; complexion, dark; recreations, riding and swimming; previous career, stage; latest picture, "Broken Chains," World.

At present with American Expeditionary Forces in France; has played in stage plays, "Damaged Goods," "The High Road," "The City," "Our Mrs. McChesney," and with John Drew in "Much Ado About Nothing"; has also posed for James Montgomery Flagg, Charles Dana Gibson, and Howard Chandler Christy.

DREW, Sidney, comedian; also director and producer for Paramount; ad. Paramount, N. Y.; husband of Mrs. Sidney Drew, screen star, father of the late S. Rankin Drew, actor, killed in action in France, and brother of John Drew; b. N. Y., 1864; ed. Univ. of Penn.; previous career, stage, "Our Boarding House"; under Frohman mgmt. formed his own co., presenting "The Rivals"; "The Road to Ruin," in vaud sketch, "Billy's Tombstones"; in all-star cast of "She Stoops to Conquer"; at present being co-starred with wife in stage prod. "Keep Her Smiling"; late picture, "The Spirit of Merry Christmas," Metro.

Screen career, Vitagraph, "Duplicity," Metro, "One of the Family," and others; always co-starred with wife in Drew comedies; now with Paramount.

DUNCAN, William; ad. Vitagraph, N. Y.; b. Scotland; ed. America; ht. 5 ft. 9 in.; wt. 200 lbs.; previous career, instructor in Macfadden's physical culture school; estab. own school; stage career, vaud. with Sandow, wrestler; leads Forepaugh stk. co.; formed own co.; wrote "The Fifth Generation," "The Sporting Editor"; screen with Selig, leads; Vitagraph, director in "The Tenderfoot," "Justice and the Woman," and others.

Actors—E

EARLE, Edward; ad. Vitagraph, N. Y.; b. and ed. Toronto, Can.; ht. 5 ft. 11½ in.; wt. 160 lbs.; previous career, stage prods., "The Bishop's Carriage," "Sweet Kitty Bellairs," "Glorious Betsy," "The Shepherd King," "The Blue Moon" with James T. Powers, "The Boys and Betty" with Marie Cahill, "The Matinee Idol" with DeWolf Hopper," "The Quaker Girl" and others; late picture, "For France," Vitagraph.

Screen career, has appeared for Famous Players, Pathe, Edison, and Metro; Frohman, "God's Man" with H. B. Warner; Metro, "The Light of Happiness," "The Gates of Eden," "The Innocence of Ruth," "The Beautiful Lie"; Vitagraph, "The Agony Column."

ELDRIDGE, Charles; ad. Green Room Club, N. Y.; b. Saratoga Springs, N. Y., 1854; ed. Lanesboro, Mass.; not married; ht. 5 ft. 5 in.; wt. 155 lbs.; hair, gray; eyes, blue; complexion, light; previous career, stage; latest picture, "Eye for Eye" with Nazimova.

Previous to entering on screen career played in productions produced by Frohman and Mansfield; has been connected with World Film Corp., Vitagraph, Goldwyn, and Metro.

ELTINGE, Julian; also female characters; ad. 2327 Fargo St., Los Angeles, Cal.; ht. 5 ft. 8½ in.; wt. 162 lbs.; hair, brown; eyes, hazel; complexion, dark; previous career, starred in many stage prods. in which he played female characters; most famous female impersonator on the stage; also vaud.; late picture, "The Fascinating Widow," Lasky-Paramount.

Screen career with Lasky, "Countess Charming," "The Clever Mrs. Carfax" and "The Widow's Might."

EVERETT, Charles Frohman; ad. Essanay Film Co., Chicago; ht. 5 ft. 8 in.; wt. 110 lbs.; complexion, dark; screen career with Edison, Thanhouser, Kalem, Vitagraph; latest picture, "Young America," in Essanay.

Actors—F

FARNUM, Dustin; United Pict. Theaters; ad. 1600 Broadway, N. Y.; brother of William Farnum; b. Hampton Beach, N. H., 1874; ed. Boston; previous career, stage, "The Squaw Man," "Cameo Kirby," and others. Co-starred with brother, William, in "The Littlest Rebel"; latest picture, "A Man in the Open," United.

Screen career, Lasky, Pallas-Morosco and Pallas-Paramount in various starring vehicles; Fox, "North of Fifty-three"; United, "The Light of Western Stars."

FARNUM, Franklyn; Universal; ad. Universal City, Cal.; b. and ed. Boston; ht. 5 ft. 11 in.; wt. 175 lb.; hair, dark; eyes, dark; previous career, stage, under mgmt. Charles Frohman, and others; latest picture, "Vanity Pool," Universal, with Mary MacLaren.

Screen career, Universal, and others; "The Clean-Up," Gold Seal, "Face Value," and others; Lasky-Paramount, "The Lash."

FARNUM, William; brother of Dustin, screen star; ad. Fox Studios, Los Angeles, Cal.; b. Boston, 1876; ed. Bucksport, Me.; married; ht. 5 ft. 10½ in.; wt. 185 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, outdoor sports; previous career, on stage from age of 15; starred 5 yrs. in "Ben Hur"; leading man with Olga Nethersole; co-starred with brother, Dustin, two seasons in "The Littlest Rebel"; 10 yrs. a legitimate star; latest picture, "The Rainbow Trail," Fox.

Entered pictures and immediately jumped into prominence for work in "The Spoilers," Selig; "A Tale of Two Cities," "When a Man Sees Red," "The Doctor," "Les Miserables," "The Rainbow Trail," and others.

FAIRBANKS, Douglas; ad. Lasky Studio, Hollywood, Cal.; b. Denver, 1883; ed. Jarvis Mil. Acad. and Colo. School of Mines; ht. 5 ft. 10 in.; wt. 160 lbs.; hair, black; eyes, blue; complexion, dark; recreations, all outdoor sports; previous career, speaking stage, rep. and vaud.; co-starred with W. H. Crane in "The New Henrietta"; latest picture, "He Comes Up Smiling," Arteraft.

His athletic prowess has made him world-famous for portraying the strenuous life on the screen; screen career, Triangle-Fine Arts star in "American Aristocracy," "The Matrimaniac," "The Americano," and others; Arteraft, "The Man from Painted Post," "Reaching for the Moon," and others.

FAVERSHAM, William; ad. Lambs' Club, N. Y.; husband of Julie Opp; b. London, Feb. 12, 1868; ed. Chigwell Gram. Sch., Essex, and Hillmartin College; previous career, served in Yeomanry Cavalry Regt. of Warwickshire, British Army; stage since 1885, first appearing in London; stage in U. S. since 1887, starred in many notable successes, including "Phroso," "Lord and Lady Algy," "Brother Officers," "Imprudence," "The Squaw Man," "The World and His Wife," "The Faun," "The Hawk" and Shakespearean parts; now actor, manager, producer.

First appearance on screen in "The Silver King," now being produced by Paramount.

FLEMING, Caryl Stacy; ad. 276 Riverside Drive, N. Y.; age 28 yrs.; ed. Chicago, Ill.; not married; ht. 5 ft. 10¾ in.; wt. 168 lbs.; hair, blond; eyes, blue; complexion, light; recreations, athletics, music and writing; accomplishments, linguist, dancing and swimming; previous career, played in stock, vaud. and melodramas since a boy; latest picture, "Her Family's Honor," with Catherine Calvert.

Entered motion pictures nine years ago with Powers Photoplayers. Has since been leading man for Universal, Eclair, Kleint, Royal Comedies, Mutual. With the last company he directed and wrote comedies as well as played leads in them, connecting afterward with the Victor Moore comedies in a like capacity. Produced "America Must Conquer" for the Fourth Liberty Loan and is at present working with Sidney Olcott.

FOSS, Darrell B.; ad. 103 Rose Ave., Venice, Cal.; b. Wisconsin, 1893; ed. Los Angeles and Chicago; not married; ht. 6 ft.; wt. 160 lbs; hair, brown; eyes, brown; complexion, dark; recreations, shooting, swimming, riding and motoring; accomplishments, violin, banjo and cornet playing; previous career, studied law; latest picture, "The Testing of Mildred Vane."

Reared in logging camps of Wisconsin and in early years was expert horseman; heavy with William Hart in the "Square Deal Man" and has been featured; at present playing leads opposite May Allison for Metro.

Actors—G

GELDART, Clarence H.; ad. 1765G N. Bronson Ave., Hollywood, Cal.; b. St. John, N. B.; ed. Boston; married; ht. 5 ft. 11 in.; wt. 180 lbs.; hair, brown; eyes, gray; complexion, light; accomplishments, horseman, oarsman and swordsman; previous career, stage; latest pictures, "The Gypsy Trail" and "The Secret Garden."

Retired from stage in 1902; played in Griffith's "Intolerance," Dixon's "The Fall of a Nation," and Cecil B. De Mille's "Joan the Woman"; is at present member of the latter's stock company.

GORDON, Harris; ad. 70 Main St., New Rochelle, N. Y.; wife, Babette Gordon, in vaud.; b. Glenside, Pa., 1886; ed. Cheltenham, Pa.; ht. 5 ft. 11 in.; wt. 150 lbs.; hair, light brown; eyes, dark blue; complexion, fair; recreations, athletic sports; previous career, stage, supported Louis Mann, Sir Henry Irving, and Florence Roberts; latest picture, "The Prodigal Wife," Screencraft.

Joined Reliance Co. 1911, under direction Edgar Lewis, where he remained until 1914. Later with Universal, Solax and Thanhouser. Starred by Mutual in "The Picture of Dorian Grey," and others. Since with Famous Players and Select. Now with Screencraft.

GREY, R. Henry; ad. Elks' Club, Glendale, Cal.; father and uncle on stage; b. Oakland, Cal., 1890; ed. San Francisco and Univ. of Cal.; not married; ht. 6 ft.; wt. 178 lbs.; hair, brown; eyes, hazel; complexion, olive; previous career, at 22 went on stage in light opera and dramatic stock; recreations, riding, swimming, golf, dancing; accomplishments, dramatic reading; latest picture, "Petticoats and Politics."

Entered pictures in 1911; has appeared in productions of Essanay, American, Kalem and Balboa.

GRIFFITH, Gordon; ad. 1325 Beachwood St., Los Angeles, Cal.; age 10 yrs.; ed. Los Angeles public schools; mother, Katherine Griffith, and father, Harry S. Griffith, are also in pictures; wt. 100 lbs.; hair, brown; eyes, gray; complexion, dark; accomplishments, singing; latest picture, Metro with Bert Lytell.

Began picture work at age of 5; played the child Tarzan in "Tarzan of the Apes"; was lead in Keystone-Sterling Kid Comedies, and with William Farnum in "The Price of Silence."

GROSSMITH, Lawrence; Blackton-Vita.; ad. Blackton, N. Y.; son of George Grossmith, actor and entertainer; nephew of Weedon Grossmith and brother of George Grossmith, jr.; b. London, 1877; ed. St. Paul's Coll., Stony Stratford, London Univ. Sch., and Shrewsbury; recreations, golf and tennis; accomplishments, painting; previous experience, studied for an engineer, but turned to stage, making debut in London in 1896; appeared continuously in London until 1915, when he came to U. S., appearing at the Princess Theater as Freddy Popple in "Nobody Home."

Screen career, under direction of J. Stuart Blackton in "The Common Cause."

Actors—H

HALE, Creighton; Metro; ad. Metro, N. Y.; b. Cork, Ireland; ed. Dublin and London; ht. 5 ft. 10 in.; wt. 140 lbs.; hair, light; eyes, blue; recreations, aviation, motoring and swimming; comes of theatrical family; previous career, on stage from early age in London; came to U. S. with Gertrude Elliott's "The Dawn of a Tomorrow"; leading roles Broadway prods.; latest picture, "The Great Victory, Wilson or the Kaiser?" Metro.

Screen career, with Pathe, "The Iron Claw," serial; Pathe "Hazel Kirke," Powell "Old Homestead" and others.

HALL, Thurston; ad. Hollywood, Cal.; b. Boston; ed. Winchester, Mass.; ht. 6 ft.; wt. 200 lb.; hair, brown; eyes, gray-blue; previous career, stage, Ben Hur in "Ben Hur"; supported Lillian Russell in "Wildfire"; in stage prods. "Love O' Mike" and "Have a Heart"; stk. leads in San Francisco; latest picture, "Who Will Marry Me?" Universal, and others.

Screen career, with Lubin, 8 pictures 1915; played Marc Antony in "Cleopatra" with Theda Bara, Fox; leads in Thomas H. Ince prods. "The Price Mark," "The Edge of Sin" and "Love Letters."

HAMILTON, Hale; Metro; ad. Lambs Club, N. Y.; b. Topeka, Kan., 1880; previous career, stage since 1899; has supported many well-known stars, including James K. Hackett and Wilton Lackaye; starred as J. Rufus Wallingford in "Get-Rich-Quick" Wallingford; appeared in many prods. in U. S. and London.

Screen career with Metro. Latest picture, "Five Thousand An Hour."

HARDIN, Neil Cameron; ad. 721 Golden Ave., Los Angeles, Cal.; b. Louisiana, Mo.; ed. University of Michigan; married to Gloria Payton; ht. 5 ft. 10½ in.; wt. 150 lbs.; hair, brown; eyes, blue; complexion, light; recreations, swimming, boxing and all outdoor sports; previous career, law; latest picture, "The Man Who Wouldn't Tell."

HARE, Francis Lumsden; ad. Lambs Club, N. Y.; two brothers on English stage; b. Ireland, 1875; ed. St. Dunstans, Eng.; married to Selene Johnson; ht. 6 ft.; wt. 180 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, motoring, riding, golf, swimming and sailing; previous career, twenty years on stage; latest picture, "Barbary Sheep" with Elsie Ferguson.

Has been leading man for Billie Burke, and other stars, and has played in most English-speaking countries; member Lambs and half a dozen other clubs.

HARRON, Robert; ad. Griffith, Hollywood, Cal.; b. N. Y., 1894; ed. N. Y. public schools; previous career, left school at age of 14 to become errand boy in old Biograph studios; latest picture, "The Greatest Thing in Life," made by D. W. Griffith for Arteraft.

Graduated from studio errand boy to extra, and rapidly rose to stardom, becoming one of Griffith's best known players; in 1908 went into screen work with Biograph, then Reliance-Majestic and Fine Arts; appeared in "The Birth of a Nation," and many others. Goldwyn, "Sunshine Alley," with Mae Marsh; lead in Griffith's "Hearts of the World" and "The Great Love."

HART, William S.; ad. Arteraft, Los Angeles, Cal.; b. and ed. Newburgh, N. Y.; ht. 6 ft. 1 in.; wt. 190 lbs.; hair, brown; eyes, blue; recreations, all outdoor sports; accomplishments, expert horseman, rifle and revolver shot and roper, also writes; previous career, stage, first appearance at age of 19; latest picture, "Branding Broadway," Arteraft.

"The Cold Deck," and others; Arteraft, "Border Wireless," and others.

HAYAKAWA, Sessue; ad. Lasky, Hollywood, Cal.; husband of Tsuri Aoki, screen star; b. Tokio, Japan, 1889; ed. Japan and Univ. of Chicago; ht. 5 ft. 7½ in.; wt. 157 lbs.; hair and eyes, black; recreations, outdoor sports; accomplishments, riding, swimming, wrestling, fencing, painting and writing; previous career, stage, 6 yrs. in Japan; late picture, "The Secret Game," Lasky.

Screen career, NYMP and Lasky, "The Call of the East," and others; foremost Japanese actor on screen.

HERSHOLT, Jean; ad. 6664 Selma Ave., Hollywood, Cal.; b. Copenhagen, Denmark, July 12, 1886; ed. Jesuit College, Copenhagen; married; father and mother both on stage; ht. 5 ft. 10½ in.; wt. 168 lbs.; hair, brown; eyes, blue; complexion, ruddy; recreations, boxing, swimming and riding; accomplishments, oil painting; previous career, stage; latest picture, "The Servant in the House."

Twelve years' stage experience in Denmark, Sweden and Norway; four years with Great Northern Film Co., of Denmark; has played with Nymp and Universal in United States.

HICKMAN, Howard; ad. Brunton Studio, Los Angeles, Cal.; husband of Bessie Barriscale, screen star; b. Columbia, Mo., 1880; ed. San Jose, Cal.; ht. 5 ft. 11½ in.; wt. 158 lbs.; hair, dark; eyes, brown; complexion, dark; recreations, all outdoor sports; accomplishments, writing; previous career, 14 years on speaking stage; toured with Mme. Bernhardt and Melbourne MacDowell; latest picture, "Madam Who."

Screen career, Universal, Lasky, Triangle-Ince, Paralta, "The Golden Thread" and others.

HIGBY, Wilbur, characters; ad. 1223 Seward St., Los Angeles, Cal.; married; ed. public schools of Michigan and Hilldale College; ht. 5 ft. 10½ in.; wt. 175 lbs.; hair, brown; eyes, gray; complexion, medium; recreation, motoring; previous career, stage; latest picture, "Breathes There a Man."

Began stage career in classical dramas, after which he spent ten years in stock. Has played in support of Otis Skinner and other stars.

Has had four years' picture experience, two with D. W. Griffith.

HOLMES, Stuart; ad. Selznick, N. Y.; b. Chicago, 1887; ed. Art Inst.; ht. 6 ft.; wt. 182 lbs.; eyes, dark; hair, lt. brown; previous career, stage, with Henry E. Dixey in "Mary Jane's Pa"; late picture, "The Ghosts of Yesterday," Selznick.

Screen career, Ramo, Biograph, Fox, "Under Two Flags," and others; starred by Fox in "The Scarlet Letter," and others; known as the typical villain of the screen.

HOLMES, Taylor; ad. 1735 Camino Palmero, Hollywood, Cal.; b. Newark, N. J.; ed. Chicago and New York; married to Edna Phillips; ht. 5 ft. 10 in.; wt. 155 lbs.; hair, black; eyes, brown; complexion, dark; recreations, tennis, driving, hunting, riding and swimming; previous career, stage; latest picture, "A Regular Fellow."

On stage was first starred in "The Third Party"; "A Pair of Sixes," Essanay, and others. At present is with Triangle.

HOPPER, DeWolf; ad. Lambs' Club, N. Y.; b. N. Y., 1858; ed. N. Y.; previous career, stage from 1878; comic op., and rep. in U. S. and Europe; starred in "Wang," and other operas; known as foremost exponent of Gilbert and Sullivan; late pictures, "Don Quixote," "Casey at the Bat" and "Puppets," Fine Arts.

Screen career, Fine Arts; at present with Anita Stewart's co., in screen version of "Virtuous Wives."

HUNT, Leslie M.; ad. Green Room Club, N. Y.; b. 1885; ed. Univ. of Ill.; ht. 6 ft.; wt. 155 lbs.; hair, brown; eyes, blue; complexion, light; recreations, tennis and riding; previous career, stage; latest picture, with Mabel Normand in "Peck's Bad Girl."

Has played on the stage in "Pomander Walk" and other plays; on screen for Selig, Thanhouser, Fox and Goldwyn.

Actors—J

JOHNSON, Noble M.; ad. P. O. Box 31, Universal City, Cal.; b. Colorado Springs, Colo., April 18, 1882; ed. public schools of Colorado Springs; married; ht. 6 ft. 2 in.; wt. 215 lbs.; hair, black; eyes, brown; complexion, dark; recreations, writing and athletics; accomplishments, expert horseman and mechanic; previous career, cattle raising and logging; latest picture, "The Lure of the Circus," Universal serial.

Made screen debut with Lubin in 1914; played in Griffith's "Intolerance," and has been with Universal last three years; among pictures in which he has appeared are "Fighting for Love" and others.

Actors—K

KEENAN, Frank; also characters; Pathe; ad. Pathe, N. Y.; b. Dubuque, Ia.; ed. Boston Coll.; ht. 6 ft. 1½ in.; wt. 170 lbs.; hair, light; eyes, blue; previous career, stage, stk. rep., vaud. and prods.; late picture, "The Public Defender," Pathe.

Screen career, Universal, Ince "The Thoroughbred," "The Sin Ye Do," "Honor Thy Name," "The Bride of Hate," "The Crab."

KELLARD, Ralph; ad. Post Road, Rye, N. Y.; b. N. Y., 1887; ed. N. Y. public and private schools; ht. 6 ft.; wt. 155 lbs.; hair, red brown; eyes, brown; complexion, medium; recreations, riding, swimming and tennis; previous career, stage; three seasons mgmt. David Belasco with David Warfield in "The Music Master," in orig. prod. "The Warrens of Virginia," lead. man in N. Y. prod. "Rebecca of Sunnybrook Farm"; latest picture, "The Hillcrest Mystery," Pathe.

Screen career, Fox, "Her Mother's Secret"; Pathe, "Pearl of the Army"; leading man in stage productions.

KERRIGAN, J. Warren; Paralta; ad. 1765 Gower St., Hollywood, Cal.; b. Louisville, 1889; ed. there; ht. 6 ft. 1 in.; wt. 190 lbs.; hair, black; eyes, hazel; recreations, all outdoor sports; accomplishments, painting and music; previous career, stage; latest picture, "The Prisoner of the Pines," Paralta.

Screen career, Essanay, "The Bitter Sweets"; leads for 3 yrs. with American; Universal, "The Master Key"; Paralta, "The Turn of a Card," and others.

Actors—L

LARKIN, George Alan; ad. 118 W. Chestnut St., Glendale, Cal.; father was a strong man in vaud. act, mother an acrobat, sister in stock, wife, Ollie Kirkby, a screen actress; b. N. Y., 1892; ed. privately; ht. 5 ft. 8½ in.; wt. 163 lbs.; hair, black; eyes, dk. brown; complexion, olive recreations, motoring, swimming, tennis and boxing; accomplishments, all-around athlete, physical instructor and dancing; latest picture, "Hands Up" serial.

Always athletic; at 16 had chest expansion of 7½ in.; screen career, Edison, Pathe "Trey o' Hearts"; Selig "In the Jungle Wilds," Famous Players "The Woman in the Case," Kalem, "The Mystery of Room 422" and others, France Film "The Natural Law," Newfields Prod. "Alma, Where Do You Live?"; Fox "The Primitive Call."

LA ROCQUE, Rodney; Goldwyn; ad. Goldwyn, N. Y.; b. Chicago; ed. Nebraska; ht. 6 ft. 2 in.; wt. 180 lb.; hair, dark; eyes, dark; complexion, ruddy; previous career, stage, with Garrick Players and in vaud.; latest picture, "A Perfect Thirty-Six," with Mabel Normand, Goldwyn.

Screen career, Essanay, "Efficiency Edgar's Courtship" and others; Black Cat features.

LEVERING, James, characters; ad. 153 Manhattan Ave., Jersey City, N. J.; W. P. Kitts and James S. Kitts, brothers-in-law, and Virginia Thornton, niece, on stage; b. Bristol, Eng., 1861; ed. Belgrave College, Bristol, and Oxford University; married to Cecelia Kitts; ht. 5 ft. 5½ in.; wt. 135 lbs.; hair, gray; eyes, brown; complexion, dark; recreations, swimming and cards; accomplishments, reading and writing stories; previous career, 37 years' experience on stage and screen; latest picture, "The Transgressor."

Screen career with Edison, Pathe, Solax, Lubin, Gaumont, and Universal.

LEWIS, Mitchell; Select; ad. Select, N. Y.; b. Syracuse, N. Y., 1884; ed. Syracuse Univ. and U. S. Naval Acad., Annapolis, Md.; ht. 6 ft. 1 in.; wt. 190 lbs.; hair and eyes, dk. brown; complexion, dark; recreations, riding and swimming; previous career, 6 yrs. in U. S. Navy; stage in U. S. and London; latest picture, "Code of the Yukon," Select.

Screen career, Thanhouser, Universal, World, Kleine, Metro, Rex Beach Pictures, "The Barrier"; Edgar Lewis Prods., "The Sign Invisible" and others.

LEWIS, Sheldon; Pathe; ad. 464 Riverside Drive, N. Y.; husband of Virginia Pearson; b. Philadelphia; ed. there; previous career, stage, 20 yrs. in stock; leading man for Mrs. Fiske, and with W. A. Brady's Prod. "Life"; latest picture, "Wolves of Kultur," Pathe serial.

Screen career, Pathe serials, "The Hidden Hand," and others.

LEWIS, Walter Pratt; ad. 207 W. 107th St., N. Y.; b. Albany, N. Y., 1871; ed. Albany, N. Y.; married; ht. 6 ft. 1 in.; wt. 180 lbs.; hair, fair; eyes, blue; complexion, fair; recreations, riding, rowing and swimming; previous career, appeared in plays, "Quo Vadis," and others. Latest picture, "Simon LaGree."

With Biograph two years under direction of D. W. Griffith, one year with Pathe and has worked in pictures for Famous Players, Edison, Metro, Goldwyn, World and Fox; for seven years has played exclusively in pictures.

LINCOLN, Edward K.; ad. 110 W. 40th St., N. Y.; ed. college; ht. 6 ft.; wt. 180 lbs.; hair, black; eyes, brown; complexion, dark; recreations, hunting, fishing, autoing, boating; previous career, stock and legitimate; latest picture, "Stars of Glory."

Previous to his screen career starred in "The Virginian," and other plays. Owner of Lincoln motion picture studios, Grantwood, N. J.

LINCOLN, Elmo; National; ad. 4518 Fountain Ave., Los Angeles, Cal.; b. Rochester, Ind., 1889; ed. there; ht. 5 ft. 11½ in.; wt. 200 lb.; hair, brown; eyes, blue; recreations, riding, swimming, shooting, sailing, all-around athlete; previous career, stk.; latest picture, "The Romance of Tarzan," National.

Screen career, Biograph, "Judith of Bethulia"; Bosworth, "Wonder of Woman"; Griffith, "Birth of a Nation" and "Intolerance"; Fox and National, "Tarzan of the Apes."

LLOYD, Harold C., comedian; Rolin-Pathe; ad. Delbert Apts., 6th and Fremont Sts., Los Angeles, Cal.; b. Nebraska, 1893; ed. Denver, Col.; ht. 5 ft. 9 in.; wt. 150 lbs.; hair, black; eyes, blue; complexion, light; recreations, athletic sports; previous career, stage, stk. and road shows; latest picture, "Hear 'Em Rave," Rolin-Pathe comedy.

Screen career, Powers, Edison, Keystone and Rolin; creator of character "Lonesome Luke" in comedy series of that name.

LOSEE, Frank; ad. 130 W. 56th St., N. Y.; ed. Brooklyn; married to Marion Elmore, who also has been on stage; ht. 5 ft. 10 in.; wt. 180 lb.; hair, gray; eyes, gray; complexion, dark; recreations, horseback riding and walking; previous experience, stage; latest picture, "The Green Orchard."

Well known as a stock player; made debut in pictures with Pauline Frederick in her first film, "Paid in Full"; has been with Paramount ever since.

LOVE, Montagu; World Film; ad. 210 W. 44th St., N. Y.; b. Calcutta, India, 1877; ed. England; ht. 6 ft. 1 in.; wt. 195 lbs.; hair, red; eyes, blue; recreations, riding and swimming; accomplishment, painting; previous career, stage, mgmt. Belasco, Joseph Brooks, the Shuberts, Brady, Cyril Maude in London; latest picture, "The Grouch," World.

Screen career, Peerless-World, "Sealed Orders," and many others.

LYNN, Charles; ad. 1622 Allesandro Ave., Los Angeles, Cal.; b. San Francisco, Cal., July 16, 1886; ed. University of California; married; wife in vaudeville; ht. 5 ft. 6 in.; wt. 156 lbs.; hair, black; eyes, blue; complexion, dark; recreations, motoring, rowing, boxing and golf; previous career, stage and vaudeville; latest picture, "Hide and Seek, Detectives."

Played Rip in "Rip Van Winkle" one season and has played principal comedy roles in musical comedy for eight years; has played with Universal, Fox, and now in Mack Sennett comedies.

LYONS, Eddie, comedian; Universal; ad. Universal City, Cal.; b. Beardstown, Ill., 1886; ed. there; ht. 5 ft. 8 in.; wt. 143 lbs.; hair, dk. brown; eyes, gray; all-around athlete; previous career, stage, Marlowe stk., Chicago; "Mrs. Wiggs of the Cabbage Patch," mgmt. Liebler; "Beverly of Graustark" on tour; late picture, "His Wife's Relatives," Nestor.

Screen career, Biograph, Imp and Nestor, "A Macaroni Sleuth;" and others.

LYTELL, Bert; Metro; ad. Metro, N. Y.; b. and ed. N. Y.; previous career, stage, road shows, stk. and Broadway prods.; latest Broadway appearance as leading man with Irene Fenwick in "Mary's Ankle"; latest picture, "The Spenders," Metro.

Screen career, Metro, in "The Trail to Yesterday" and "Hitting the High Spots."

Actors—M

MacDERMOTT, Marc; Vitagraph; ad. Hotel Touraine, Brooklyn; b. London, Eng.; ed. Australia; ht. 6 ft.; wt. 175 lbs.; hair, auburn; eyes, brown; previous career, stage 7 yrs., with Geo. Ringold's co. in Australia; in U. S. and England with Mrs. Patrick Campbell; with Richard

Mansfield, mgmt. Charles Frohman; late picture, "Between Friends," Vitagraph.

Screen career, Edison, "The Theft in the Dark," and others; twice sent around world by Edison; Vitagraph, "The Price of Fame," and others.

MacDONALD, Wallace; ad. 10th Siege Battery, C. E. F., Halifax, N. S., Canada; b. Canada 27 yrs. ago; ed. Nova Scotia; not married; ht. 5 ft. 9 in.; wt. 150 lbs.; hair, brown; eyes, brown; complexion, medium; recreations, swimming, dancing, tennis, motoring, skating; accomplishments, baritone soloist, author and composer; previous career, bank clerk and legitimate stage experience; latest picture, "Marked Cards."

Joined Keystone as juvenile in 1914, playing with Mabel Normand, Roscoe Arbuckle, and Charles Chaplin; later was star of the Navajo Film Co. and juvenile for American Film Co.; in 1917 he played with Pauline Frederick in "Nanette of the Wilds," Famous Players. He co-starred in many Vitagraph plays, leaving to join Triangle, where he remained until he enlisted.

MARBURGH, Bertram, characters; ad. Lambs Club, N. Y.; b. and ed. N. Y.; ht. 5 ft. 10 in.; wt. 170 lbs.; hair, dark; eyes, dark; complexion, medium; previous career, stage; latest picture, "The Eagle's Eye," Wharton serial.

Played in "Chantecler" with Maude Adams," and many other stars; at present playing in Oliver Morosco's "Watch Your Neighbor." His screen career has been varied and he has appeared with such stars as William Farnum, Robert Warwick, and House Peters.

MARSHALL, Tully; ad. Pinegarth, Shoreham, L. I.; b. Nevada City, April 13, 1864; ed. Santa Clara Coll., Cal.; ht. 5 ft. 10½ in.; wt. 156 lbs.; hair, dark brown; eyes, brown; recreations, riding, swimming, motoring, golf and yachting; accomplishments, music; previous career, stage, call boy, prompter, juvenile, comedian, stage. dir., vaud., rep., etc.; has appeared with Frederick Warde, and other stars; lead in "Paid in Full"; star in "The City"; mgmt. Frohman, Shubert, Savage; latest picture, "The Squaw Man," De Mille-Arteraft.

Screen career, All-Star "Paid in Full"; Fine Arts, "The Sable Lorcha," and others; Lasky, "Joan the Woman," and others; Arteraft, "A Romance of the Redwoods"; Famous Players, "The Countess Charming"; Select, "Cheating Cheaters."

MEIGHAN, Thomas; Select; ad Select, N. Y.; b. Pittsburgh, Pa.; ed. there; ht. 6 ft.; wt. 190 lbs.; hair, brown; eyes, blue; previous career, stage, with Henrietta Crosman in "Mistress Nell," season each with Elsie de Wolfe, Grace George and John Mason; with William Collier in "The Dictator"; featured in all-star prod. "Two Orphans"; and appeared in "On Trial"; latest picture, "The Heart of Wetona," Select, with Norma Talmadge.

Screen career, Lasky, "The Fighting Hope," and others; Famous Players, "The Slave Market," and others.

MIX, Tom; also scenario writer and director; b. and ed. in the West; previous career, rode the plains as a cowboy and frontiersman; served with Rough Riders during Spanish-American War; later served as United States Marshal in a Western district; latest pictures, "Mr. Logan, U. S. A." and "The Wilderness Trail," Fox.

Entered pictures with Selig, "Roping a Sweetheart" and "Tom's Strategy"; dir. "Mistake in Rustlers" and "Twisted Trails," Selig; appeared in and dir. "The Saddle Girth," "A Six-Cylinder Courtship," "The Tenderfoot's Trail" and "A Roman Cowboy," Fox, and dir. Dustin Farnum in "Durand of the Bad Lands," Fox; expert horseman, rifle and revolver shot and lariat thrower; now starring in Fox Western features.

MORENO, Antonio Garrido; ad. L. A. A. C., Los Angeles, Cal.; b. Madrid, Spain, Sept. 26, 1888; ed. Northampton, Mass.; not married; ht. 5 ft. 9¼ in.; wt. 173 lbs.; hair, black; eyes, brown; complexion, olive; recreations, yachting, riding, tennis and golfing; previous career, with Mrs. Leslie Carter in "Thais" and other stars; and a season of musical comedy in "The Man from Cook's"; latest picture, "The Iron Test," serial.

Comes from a prominent old family of Spain. In 1914 he joined the Vitagraph Co. as leading man, and has played in "The Island of Regeneration," and many others.

MOORE, Owen; ad. Famous Players, N. Y.; husband of Mary Pickford and brother of Tom and Matt Moore; b. Ireland; came to U. S. at age of 11; previous career, stage, juvenile leads in several road shows; late picture, "The Little Boy Scout," Famous Players.

Screen career, since 1909, with Biograph, Reliance-Majestic, Fine Arts and Famous Players; "A Coney Island Princess," "A Girl Like That" and others.

MOORE, Tom; Goldwyn; ad. Goldwyn, N. Y.; b. Ireland; husband of Alice Joyce, brother of Owen and Matt Moore; previous career, stage; latest picture, "Go West, Young Man."

Screen career, Paramount; Goldwyn, "Just For Tonight" and "Thirty a Week."

MOORE, Victor, comedian; Klever Komedies; ad. Baldwin, L. I.; b. Hammonton, N. J.; ht. 5 ft. 7½ in.; wt. 200 lbs.; hair and eyes, brown; complexion, dark; previous career, stage, with John Drew on tour in "Rosemary"; in Klaw and Erlanger's "Jack and the Beanstalk"; "A Girl from Paris," vaud. in "Change Your Act or Back to the Woods"; featured in "Forty-five Minutes from Broadway" and "The Talk of the Town"; late picture, "The Sleepwalker," Klever Komedies.

Screen career, Lasky, "Snobs," "Chimmie Fadden" series; Klever Komedies, "The Moneyless Honeymoon," and others.

MORAN, Lee, comedian; Universal; ad. Universal City, Cal.; b. Chicago, 1887; ed. St. Ignatius Coll., Chicago; ht. 5 ft. 10½ in.; hair, auburn; eyes, gray; all-around athlete; previous career, stage, stk. rep. and vaud.; late picture, "A Fire Escape Finish," Nestor.

Screen career, from 1912, Nestor, "The Benevolent Burglar," and others.

MOREY, Harry T.; Vitagraph, ad. Vitagraph, Brooklyn; b. Michigan; previous career, stage; latest picture, "Hoarded Assets," Vitagraph.

Screen career, since 1909, Vitagraph, "For a Woman's Fair Name," "Salvation Jane," "The Law Decides," "Whom the Gods Destroy," "Who Shall Cast the First Stone?" "Aladdin from Broadway," "Northwest, Ho," "Womanhood," "The Courage of Silence," "Within the Law," "Her Secret," "Soldiers of Chance," "His Own People" and "Who Goes There?"

MURPHY, Charles Bernard, characters; ad. 6043 Romaine Ave., Los Angeles, Cal.; b. Dublin, Ireland, 1881; ed. Kansas City, Mo.; married; ht. 5 ft. 7½ in.; wt. 160 lbs.; hair, brown; eyes, dark blue; complexion, light; recreations, swimming and riding; previous career, circus performer, animal trainer; Ferari Arena, Bostock Arena, Sedgwick Menagerie, England; two seasons vaud., three seasons America; Selig's Zoo 5 years; played King in "Adventures of Kathlyn" serial; latest picture, "The Iron Test," serial, Pathe.

Entered pictures in 1907 with Otis Turner. Apeared in Selig's first animal picture, "The Lion Tamer," in which he played lead. Later trained animals and played characters for Selig until 1915, when he went with Kalem. Apeared in "Stingaree," Universal; "Peg o' the Ring," Universal; "More Trouble," Paralta. At present with Vitagraph.

Actors—N

NEILL, Richard B.; ad. Lambs Club; home ad. 2676 Decatur Ave., N. Y.; ed. Delancey School, Philadelphia; ht. 6 ft.; wt. 175 lbs.; hair, black; eyes, dark; complexion, dark; recreations, riding, swimming, tennis, etc.; previous career, stage; latest picture, "Pals First."

Before going into pictures spent six years with Charles and Daniel Frohman, appearing in many of their successes; has created parts with numerous stars.

NORCROSS, Frank M.; ad. Warburton Theater, Yonkers, N. Y.; b. and ed. Boston, Mass.; not married; ht. 5 ft. 10 in.; wt. 250 lbs.; hair, gray; eyes, gray; complexion, fair; previous career, stage. During screen career has played for Biograph, Fox, Pathe, McClure, Universal, Peerless, Mirror, and Metro.

NORTHRUP, Harry S.; ad. Metro Studio, Los Angeles, Cal.; b. Paris, France, 1880; ed. San Francisco and Univ. of Cal.; married to Merceita Esmonde; ht. 5 ft. 11½ in.; wt. 170 lbs.; hair, brown; eyes, brown; complexion, dark; previous career, dramatic stock in San Francisco; heavies with E. H. Sothern, and others; latest picture, "Arizona" (Arteraft) with Douglas Fairbanks.

Screen career, Vitagraph, "Under the Daisies," Metro, "The Beautiful Lie," and others; also Edison, Famous Players and Arteraft.

Actors—O

O'BRIEN, Eugene; Select; ad. Players Club, N. Y.; b. Colorado, 1884; ed. Univ. of Col.; ht. 6 ft.; wt. 160 lbs.; hair, lt. brown; eyes, blue; recreations, riding, swimming and motoring; previous career, stage, mus. com., under Frohman mgmt.; with Elsie Janis, Ethel Barrymore, and others; late picture, "The Ghosts of Yesterday," Select.

Screen career, Famous Players; Frohman, "Just Out of College"; Essanay, "The Chaperone"; Metro, "The Scarlet Woman"; World, "The Moonstone"; Selznick, "Poppy"; Arteraft, "Rebecca of Sunnybrook Farm."

OVEY, George, comedian; ad. 106 E. Washington St., Los Angeles, Cal.; b. Kansas City, Mo., 1884; ed. public schools, Trenton, Mo.; married to Louise Horner; ht. 5 ft. 4 in.; wt. 130 lbs.; hair, dark; eyes, brown; complexion, fair; recreations, riding, golf; accomplishments, musician; previous career, musical comedy.

Made debut in pictures with David Horsley, 1915, making one reel Cub comedies for Mutual, in which he portrayed character of Jerry.

Actors—P

PICKFORD, Jack; ad. Hollywood, Cal.; brother of Mary and Lottie Pickford and husband of Olive Thomas; b. Toronto, Can., 1896; ed. St. Francis Mil. Acad., N. Y.; hair, brown; eyes, brown; complexion, olive; recreations, riding, swimming, motoring and dancing; previous career, stage, "Peg Robin," "The Three of Us"; late picture, "Huck and Tom," Paramount.

Screen career, since 1909, Biograph, Pathe, Mutual, "Home, Sweet Home"; Famous Players, "The Love Route," "The Girl of Yesterday"; Selig, "The Reprisal"; Famous Players, "The Spirit of '17," and many others; enlisted in U. S. Navy at outset of war; planning to form own co. on being mustered out.

POTEL, Victor Alfred, comedian; ad. 5827 Virginia Ave., Los Angeles, Cal.; b. Lafayette, Ind., 1889; ed. Indiana; married; ht. 6 ft. 1 in.; wt. 125 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, motoring, swimming and writing; previous career, interior decorator; latest picture, "Captain Kidd, Jr." with Mary Pickford.

Was engaged by G. M. Anderson (Broncho Billy) because of his physique; first pictures with Essanay, "Dog-Gone Business," "Pete's Pants," lead in "Hank and Lank" and "Slippery Slim" series; with Universal, 1915; Keystone, "His Last Scent"; six months with Sunshine Comedies.

Actors—R

RANDALL, Bernard; ad. Green Room Club, N. Y.; b. Odessa, Russia, July 4, 1884; ed. West Jersey Mil. Acad.; married; ht. 5 ft. 11 in.; wt. 160 lbs.; hair, dark; eyes, dark; complexion, dark; recreation, riding; previous experience, stage; latest picture, "Safe for Democracy."

Twelve years' experience on the legitimate stage, playing in "Within the Law," with Helen Ware; has appeared with Margaret Illington, and many others; appeared in first picture made by Thanhouser called, "She Wanted to Marry a Hero."

RANDOLF, Anders; ad. Lambs' Club, New York; b. Denmark, 1875; ed. Denmark and U. S.; married; ht. 5 ft. 11 in.; wt. 200 lbs.; hair, brown; eyes, blue-gray; complexion, fair; recreations, motoring and motor boating; accomplishments, portrait painting and fencing master; previous career, stage; stock in Columbus, Cleveland and Buffalo; with William Farnum's all-

WYNDHAM STANDING
with
Famous Players-Lasky

star company; Henrietta Crosman in "As You Like It"; latest picture made by Buffalo Motion Picture Corp. and not yet released.

Began screen career 1911 with Vitagraph, lead and title part in "413"; also characters in "The Wheels of Justice," and others; Petrova Pictures, "Daughters of Destiny"; Ivan, "Sins of Ambition"; Master D Features, "Who's Your Neighbor?"; Olcott Players, Inc., "The Belgian."

RAWLINSON, Herbert, ad. Blackton Prod., N. Y.; b. Brighton, England, 1885; ed. England and France; ht. 6 ft.; wt. 165 lbs.; hair, brown; eyes, blue; recreations, boxing, rowing, swimming, riding and fencing, all-around athlete; previous career, stage in repertoire and stock; latest picture, "The Common Cause," Blackton-Vitagraph.

Screen career, Selig, Bosworth and Universal; appeared in "Breaking Through" and many others.

RAY, Charles; Ince-Paramount; ad. Culver City, Cal.; b. Jacksonville, Ill., 1891; ed. Ill. and Los Angeles Polytech. Sch.; ht. 6 ft. ½ in.; wt. 170 lbs.; hair, dk. brown; eyes, brown; recreations, riding, swimming and tennis; previous career, mus. com., dramatic stk. and vaud.; latest picture, "String Beans," Ince-Paramount.

Screen career, NYMP, "Honor Thy Name," and others; Triangle-Ince, "The Millionaire Vagrant," etc.; Paramount, "The Son of His Father," and others.

REID, Wallace; ad. Lasky Studio, Hollywood, Cal.; husband of Dorothy Davenport, screen star, and son of Hal Reid, playwright; b. St. Louis, Mo., 1892; ed. St. Louis and Perkiomen Institute; ht. 6 ft. 2 in.; wt. 190 lbs.; hair, brown; eyes, blue; complexion, light; recreations, swimming, motoring, camping and dancing; accomplishments, musician, playing saxophone, violin, banjo and other stringed instruments, caricaturing; previous career, cowpuncher, surveyor, hotel keeper, newspaper reporter, editor; appeared on speaking stage at age of 3 in father's play, "Slaves of Gold"; at 16 in vaud.; latest picture, "The Dub."

Got first job in pictures with Selig doing a swimming stunt; has been cameraman, assistant director, director, character man, lead and scenario editor; at one time wrote, directed and played lead in a picture; has been with Selig, Vitagraph and Universal; with D. W. Griffith in "Birth of a Nation"; Lasky, leading man in "Carmen" and many others.

RICHMAN, Charles; ad. 65 Northfield rd., West Orange, N. J.; b. Chicago; ed. pub. sch. and Chi. Univ.; ht. 6 ft. 1 in.; wt. 195 lbs.; hair, brown; eyes, hazel; recreations, riding, swimming and motoring; previous career, stage with Ada Rehan in London and U. S.; appeared with Blanche Bates and Mary Mannering; starred under mgmt. of the Shuberts, William A. Brady and David Belasco; late picture, "Over There," Richman Corp.

Screen career, Lasky, Fox and Vitagraph, "The Secret Kingdom," "The More Excellent Way"; Public Rights Film, "The Public Be Damned."

RUSSELL, William; Pathe; ad. Pathe, N. Y.; b. N. Y.; ed. Fordham Univ., N. Y.; ht. 6 ft. 2 in.; wt. 203 lbs.; hair and eyes, dark; all-around athlete; previous career, stage from age of 8; appeared with Ethel Barrymore in "Cousin Kate"; with David Higgins, Chauncey Olcott and Blanche Bates; Poli stk.; starred in "St. Elmo"; vaud.; latest pictures, "All the World to Nothing" and "Hobbs in a Hurry," Pathe.

Screen career, Biograph, Thanhouser, Famous Players, American, "The Torch Bearer," and others.

Actors—S

SALISBURY, Monroe; Universal; ad. Universal City, Cal.; b. and ed. N. Y.; studied art and music; previous career, stage from 1898; rep. with Richard Mansfield and others; succeeded William Farnum in "The Prince of India"; mgmt. Charles Frohman and Klaw & Erlanger; Castle Square stk., Boston, Springfield; late picture, "Hugon the Mighty," Universal.

Screen career, since 1913, Lasky, Fine Arts, Clune, "The Goose Girl," Mutual, Universal, "The Desire of a Moth," Fox, "The Silent Lie"; Morosco, "The Cook of Canyon Camp," and others.

SANTSCHI, Thomas; also director; ad. Pioneer Film Co., 126 W. 46th St., N. Y.; previous career, stage stk.; latest picture, "Little Orphant Annie."

Entered pictures with Selig in "The Spoilers," in which he played the heavy opp. William Farnum; Selig, "The Crisis," and others.

SAXE, Templer (Templer William Edward Edevein); ad. 967 Bergen St., Brooklyn; b. Redhill, Eng.; ed. Eng., Bonn, Germany, and Brussels, Belgium; married; ht. 5 ft. 10 in.; wt. 172 lbs.; hair, brown; eyes, gray-blue; complexion, ruddy; accomplishments, languages, literature and music; previous career, stage, made debut in Prince of Wales Theater, London, in "Paul Jones," in 1888; leading baritone Carl Rosa Opera Co., London; known all over England; leading baritone Casino Theater, N. Y.; latest picture, "The Human Desire," with Anita Stewart.

Screen career, Vitagraph, "The Tarantula," "The Scarlet Runner" serial with Earle Williams, and several others.

SEDLEY, Henry; ad. Green Room Club, N. Y.; b. New York; ed. St. Paul's School, Andover Academy and Yale University; ht. 5 ft. 11 in.; wt. 150 lbs.; hair, fair; eyes, blue; complexion, fair; previous career, stage, six years; latest picture, "The Kaiser Bride," with Gail Kane.

Well known as an athlete, yachtsman, and jockey. First screen appearance with Douglas Fairbanks in "Manhattan Madness," Triangle; has played heavies with House Peters, Gail Kane and Tom Moore and for Triangle, Famous Players, Keeney, Goldwyn and other producing companies.

SEMON, Larry, comedian; also director; ad. Vitagraph, Brooklyn; b. West Point, Miss., 1889; ed. Savannah, Ga.; previous career, played child parts on stage with Zera Semon, his father; professional magician, cartoon artist and tumbler in vaud.; cartoonist N. Y. Eve. Sun; has written comedies.

Screen career, Universal, Palace Players, dir. Frank Daniels comedies; Vitagraph, "Players and Puppy Love," "Rooftops and Ruffians."

SHERRILL, Jack; Mutual; ad. 228 W. 71st St., N. Y.; b. Atlanta, Ga., April 14, 1898; ed. Berkeley Sch., N. Y.; ht. 5 ft. 9½ in.; wt. 135 lb.; hair, brown; eyes, blue; complexion, light; previous career, stage, stk. and vaud.; late picture, "The Silent Witness," Arthurs Film Co.-Mutual.

Screen career, Frohman, "Just Out of College" and "The Witching Hour"; Art Dramas, "Once to Every Man" and "The Rainbow."

SILLS, Milton; ad. 450 Riverside Drive, N. Y.; his wife, Gladys Wynne, on stage; ed. Chicago University; ht. 6 ft. 1 in.; wt. 175 lbs.; hair, light brown; eyes, gray; complexion, fair; recreations, riding, motoring, chess, study of philosophy and science; previous career, stage; latest picture, "The Hell Cat," with Geraldine Farrar.

Has been leading man in stage productions with Carlotta Nillson in "This Woman and This Man" and with several others; played lead in Fox film, "The Honor System," and Pathe Serial, "Patria."

STANDING BEAR, Chief; ad. 1815 George St., Ridgewood, Brooklyn, N. Y.; b. Pine Ridge Reservation, 53 years ago; ed. Carlisle University; married; ht. 5 ft. 9½ in.; wt. 160 lbs.; hair, black; eyes, black; complexion, dark; recreations, riding, hunting, swimming and canoeing; previous career, stage; latest picture, "Comrades."

Went to London with Buffalo Bill in 1903 as interpreter; first real Indian chief to play on stage; played two years in stock with Thomas Ince, appearing in "Ramona" and "Her Own People."

STANDING, Wyndham; ad. Green Room Club, N. Y.; son of Herbert Standing and brother of Jack Standing; b. England, 1880; ed. London, Eng.; married; ht. 6 ft. 1 in.; wt. 185 lbs.; hair, dk. brown; eyes, gray; complexion, fair; recreations, all outdoor sports; previous career, stage since 1899; baritone roles in light comic opera; drama with Sir Henry Irving and others in England and in this country; latest picture, lead in "My Lady's Garter," by Jacques Futrelle, directed by Maurice Tourneur.

Comes from a family of celebrated English actors. Screen career since 1915. "Extravagance," Universal; "Bullets and Brown Eyes," Triangle-Ince; one year with Mme. Petrova; leads and heavies in several productions, and "His House in Order," Famous Players-Lasky.

STONE, Fred; Artcraft; ad. Artcraft, N. Y.; husband of Aileen Crater; b. Denver, Col., 1873; ed. Topeka, Kan.; all-around athlete, expert horseman and roper; previous career, stage from 1884; with circus in conjunction with brother, Edwin J. Stone; played Topsy in "Uncle Tom's Cabin"; met his partner of many years, the late David Montgomery, in 1894; worked together until Montgomery's death, in 1916; vaud. team; co-starred in "Wizard of Oz," "The Red Mill," "The Old Town," "Chin-Chin"; starred in "Jack-o-Lantern."

Screen career, Artcraft, "The Goat" and "Under the Big Top."

SUTHERLAND, Victor; ad. Edgar Lewis Prods., N. Y.; b. Paducah, Ky., 1889; ed. Ky.; previous career, stage stk; late picture, "Calibre .38," Edgar Lewis Prods.

Screen career, Victor, "The Dancer and the King"; Fox, "Daredevil Kate"; Rex Beach, "The Barrier"; Edgar Lewis Prods., "The Bar Sinister."

Actors—T

TEARLE, Conway; ad. 423 Classon Ave., Brooklyn; b. N. Y., 1880; ed. Univ. of Pa.; previous career, stage, with Grace George and many others; latest picture, "Virtuous Wives," with Anita Stewart and her company.

Entered pictures with Famous Players; supported Clara Kimball Young in "The Common Law" and "The Foolish Virgin," Selznick; K-E-S-E, "The Heart of the Hills"; Brenon, "The Fall of the Romanoffs"; Paramount, "The World For Sale" and "Judgment House"; now with Anita Stewart's producing company, First National.

TERRISS, Tom; also director; ad. 270 Convent Ave., N. Y.; son of William Terriss, greatest British melodramatic actor of his day; b. London, Eng., 1877; ed. Christchurch Coll., London; married; ht. 5 ft. 7 in.; wt. 150 lbs.; hair, dark; eyes, brown; complexion, dark; recreations, motoring, boating, cricket, swimming, riding and shooting; accomplishments, plays piano and speaks French; previous career, stage, actor and actor mgr. in England; latest picture, "The Cambric Mask," by Robt. W. Chambers; now making "The Lion and the Mouse."

Screen career, "Mystery of Edwin Drood," World; "Love and War" and others. "The Fettered Woman," and several others; now producing and directing for Vitagraph.

THOMAS, Al F., characters; ad. Green Room Club, N. Y.; b. and ed. N. Y.; ht. 5 ft. 9½ in.; wt. 170 lbs.; hair, dk. brown; eyes, dk. brown; complexion, olive; recreations, all outdoor sports; accomplishments, vocal, music and dancing; previous career, fifteen years on stage, comic opera, drama, minstrels and vaud.; lead with Palmer Stock Co., two seasons; latest picture, "The Rule of Reason," safety picture produced by New York Central Railroad.

Entered pictures six years ago; has appeared for Metro, Popular Players, Federal, Fox, Equitable; principal pictures, "The Spell of the Yukon," "The House that Jack Built," and others.

TRIMBLE, George S.; ad. 139 W. 47th St., N. Y.; b. N. Y., Oct. 10, 1874; ed. Brooklyn High School; married to Marie Winson; ht. 5 ft. 11¼ in.; wt. 250 lbs.; hair, dark; eyes, hazel; complexion, dark; recreations, boating, swimming and fishing; previous career, 25 years' stage experience; latest picture, "The Defender," World.

Has played with Metro, World, Famous Players, Lubin and Pathe; associated on legitimate stage with several stars and now playing at the Astor Theater in "Love and Grow Thin."

TRUEX, Ernest; Famous Players; ad. Famous Players, N. Y.; b. Rich Hill, Mo.; previous career, stage, in child parts; first appearance child in "Quo Vadis"; supported Mary Pickford in stage prod. "The Good Little Devil"; won biggest success in "Very Good, Eddie," "The Dummy" and "The Very Idea," stage prods. in N. Y.; latest picture, "Good-Bye, Bill," Paramount-Emerson-Loos prod., co-starring with Shirley Mason.

Screen career, Famous Players, "A Good Little Devil," with Mary Pickford; Paramount, with Shirley Mason in "Come On In," Emerson-Loos prod.

ERNEST TRUEX

STARRED IN

Come On In

Goodbye Bill

When the Boys Come Home

Produced by
JOHN EMERSON-ANITA LOOS
For Paramount

JOHN EMERSON—ANITA LOOS

PRODUCTIONS
FOR
PARAMOUNT

Come On In

Goodbye Bill

When the Boys
Come Home

Actors—W

WALPOLE, Stanley; ad. Green Room Club, W. 47th St., N. Y.; b. Melbourne, Australia, 1886; ed. Carlton College, Melbourne; married to Ethel Phillips; ht. 5 ft. 10½ in.; wt. 165 lbs.; hair, brown; eyes, gray; complexion, dark; recreations, riding, shooting, swimming; previous career, stage; latest picture, "The Bargain."

Has appeared for five years under management of J. C. Williamson, Australia; has starred in "The Prisoner of Zenda," "Monsieur Beaucaire," and "Brigadier Gerard"; featured principally in society parts but has played Western leads.

WALSH, George; Fox; ad. 130 W. 46th St., N. Y.; brother of Raoul Walsh, director, and husband of Seena Owen; b. N. Y., 1892; ed. pub. sch. and High Sch. of Commerce, studied law at Fordham and Georgetown Univs.; recreations, all outdoor sports, all-around athlete, college football player, etc.; previous career, no stage experience; late picture, "This Is The Life," Fox.

Screen career, Fox, "The Yankee Way" and others.

WALTHALL, Henry B.; Natl. Film Corp.; ad. Robertson-Cole Co., N. Y.; husband of Mary Charleson; b. Shelby Co., Ala., 1878; ht. 5 ft. 6 in.; wt. 135 lb.; hair, dk. brown; eyes, brown; complexion, dark; recreations, riding, swimming and motoring; previous career, stage, stk. in Eastern cities; latest picture, "And a Still, Small Voice," Natl. Film.

Screen career, from 1910, Biograph, Pathe, Reliance, Balboa, "Beulah"; Griffith, "The Birth of a Nation"; Fine Arts, Celebrated Players, Essanay, "Little Shoes"; Paralta, "His Robe of Honor"; Griffith, "The Great Love."

WARNER, H. B.; ad. 106 Central Park West, N. Y.; husband of Rita Stanwood, actress; b. London, England, 1876; ed. Bedford Grammar School, University and College, London; great grandfather, grandfather and father on stage; ht. 6 ft.; wt. 166 lbs.; hair, fair; eyes, blue; complexion, fair; previous career, stage, five years in England with Sir Herbert Tree and others; first starred in "Alias Jimmy Valentine"; now appearing on stage in "Sleeping Partners" with Irene Bordoni; latest picture, "God's Man."

Entered pictures with Thomas H. Ince in Triangle as star in "The Ghost Breaker," and others; McClure, "Wrath"; Frohman, "God's Man."

WARWICK, Robert; Capt. U. S. Army, A. E. F.; b. Sacramento, Cal., 1881; ed. U. S. and Europe; previous career, stage; appeared in many Broadway prods., dramatic and mus. com.; supported Mrs. Leslie Carter and others; late picture, "The Mad Lover," Selznick.

Screen career, World, "The Man of the Hour" and others; Selznick, "The Argyle Case," and others.

WASHBURN, Bryant; Paramount; ad. Paramount, N. Y.; b. Chicago, 1889; ed. there; ht. 6 ft.; wt. 155 lb.; hair, dk. brown; eyes, brown; complexion, dark; recreations, riding and swimming; previous career, stage from 1907; with George Fawcett in several prods.; starred in "The Fighter"; latest picture, "The Way of a Man With a Maid," Paramount.

Screen career, Essanay in 1911, "Skinner's Baby," "The Fibbers"; Pathe, "Kidder and Koe"; KESE, "The Girl God Made for Jones."

WEST, Billy, comedian; ad. King Bee, Hollywood, Cal.; b. Russia; ed. Chicago pub. schs.; recreations, motoring and dancing; accomplishments, art and music.

Screen career, King Bee-Billy West Comedies; "Cupid's Rival," and others.

WILBUR, Crane; Paul Smith Pict. Corp.; ad. Santa Barbara, Cal.; b. Athens, N. Y., Nov. 17, 1889; ed. pub. schs.; ht. 5 ft. 9 in.; wt. 169 lb.; hair, brown; eyes, gray; recreations, riding, swimming, boxing, wrestling and all outdoor sports; previous career, stage from age of 15; rep. and stk.; 7 yrs. with Mrs. Fiske; late picture, "Unto the End," Horsley.

Screen career, Pathe, "The Perils of Pauline" serial; Lubin, "The Road of Strife"; Paul Smith, "The Finger of Justice"; Horsley, "Vengeance Is Mine," and others.

WILLIAMS, Earle Rafael; ad. Vitagraph Co., Brooklyn, N. Y.; b. Sacramento, Cal., Feb. 28, 1880; ed. Polytechnical College of Cal.; not married; ht. 5 ft. 4; wt. 175 lbs.; hair, black; eyes, blue; complexion, dark; recreations, motoring and hunting; previous career, legitimate stage; latest picture, "My Country First."

Before beginning his picture career, appeared on stage with Henry Miller and others; four years of stock; entered the Vitagraph Company and played leads from the beginning. James Paget, the legitimate actor, now dead, was his uncle.

WOODWARD, Henry; ad. 1953 Ivan Ave., Hollywood, Cal.; b. Charleston, W. Va., 1891; ed. Univ. of W. Va. and Univ. of Md.; ht. 6 ft.; wt. 175 lb.; hair, brown; eyes, dk. blue; complexion, dark; recreations, swimming, golf and motoring; accomplishments, expert horseman swordsman and rifle shot; previous career, medical student and soldier, no stage experience; latest picture, "The Road Through the Dark," with Clara Kimball Young.

After three years of soldiering in the tropics returned to U. S. and entered pictures; screen career, Biograph, Universal, Monrovia; last two years with Lasky; has played leads with Ethel Clayton, Clara Kimball Young, and others.

Actresses—A

ANDERSON, Mary; ad. 1710 Vine St., Hollywood, Cal.; daughter of Mrs. Nellie Anderson, actress; b. Brooklyn, 1897; ed. Erasmus Hall High School and Holy Cross School, Brooklyn; ht. 4 ft. 11 in.; wt. 103 lbs.; hair, golden; eyes, blue; complexion, fair; recreations, swimming, walking, riding; accomplishments, dancing, painting, story telling; previous career, none before entering pictures; latest picture, "False Faces," Ince.

Entered pictures in 1913; featured by Ralph Ince in "The Lost Millionaire" with E. K. Lincoln; then in "The Goddess" serial, and others; three years with Vitagraph in the East and two years on the West Coast.

ANDERSON, Mignon; ad. 532 W. 142nd St., N. Y.; b. Baltimore; ed. N. Y.; ht. 5 ft.; wt. 94 lbs.; hair, blond; complexion, fair; previous career, artist's model; stage, child actress with Joseph Jefferson, Richard Mansfield, Julia Marlowe and Effie Shannon.

Screen career, Thanhouser, Exclusive and Universal, "The Master Spy," "The Get-Away" and others.

ANDERSON, Mrs. Nellie; Vitagraph; ad. 1061 Dean St., Brooklyn; b. Brooklyn; ed. there and Canada; ht. 5 ft. 2 in.; wt. 155 lbs.; hair, brown; eyes, blue.

Screen career, Metro, World and Vitagraph in "Mother" and character roles in many productions.

ALLISON, May; Metro; ad. Metro, N. Y.; b. Georgia; ed. Birmingham, Ala.; ht. 5 ft. 5 in.; wt. 125 lbs.; hair, golden; eyes, blue; complexion, fair; previous career, stage, as Beauty in "Everywoman"; with "Quaker Girl," and with W. H. Crane in "David Harum"; latest picture, "Testing of Mildred Vane," Metro.

Screen career, Famous Players, Lasky, American and Metro; costarred in many features with the late Harold Lockwood, "River of Chance," "Big Tremaine" and others.

AYRES, Agnes; ad. Vitagraph Studio, Brooklyn; b. Chicago, 1896; ed. Chicago Univ.; not married; ht. 5 ft. 4½ in.; wt. 116 lbs.; hair, lt. brown; eyes, hazel; complexion, fair; previous career, school, no stage experience; latest picture, "Transients in Arcadia," O. Henry series.

Entered pictures 1915 after graduation from school and for the last year has been with Vitagraph; has played many heroines in O. Henry series.

Actresses—B

BAILEY, Mildred Ethelyn, ingenue; ad. West Haven, Conn.; wife of L. S. Tobias, stage comedian for eight years; b. Deep Water, Conn., 1899; ed. Connecticut Girls Prep. School and New Haven Coll. for Girls; ht. 5 ft. 1 in.; wt. 110 lbs.; hair, chestnut; eyes, blue; complexion, fair; recreations, riding, rowing and tennis; accomplishments, pianist and singer; previous career, none before entering pictures; latest pictures, "The Black Butterfly" and "Extravagance."

Twice won prize as being prettiest girl in Conn.; first picture engagement with Metro, working with Mme. Petrova under direction of Burton L. King; appeared in "My Four Years in Germany."

BAIRD, Leah; ad. 347 W. 55th St., N. Y.; b. Chicago, Ill., 1887; ed. Chicago; ht. 5 ft. 5 in.; wt. 132 lbs.; hair, chestnut brown; eyes, brown; complexion, olive; recreations, swimming and writing; accomplishments, piano playing; previous experience, stage; latest picture, "Wolves of Kultur," serial.

Starred first by Vitagraph, then by Universal under Herbert Brenon; for one year in London, Paris, Berlin and the Bermudas. Last year starred in state right prods., culminating in Pathe's 15-episode serial, "Wolves of Kultur."

BANKS, Mrs. Estar, characters; ad. 257 W. 45th St., N. Y.; b. Boston, over 50 years ago; ed. Boston; ht. 5 ft. 4 in.; wt. 116 lbs.; hair, gray; eyes, brown; complexion, fair; previous career, 36 years on the speaking stage, last with E. H. Sothern in "If I Were King" at the Shubert Theater, N. Y., in 1916, played Mother Villar the missionary in "The Bird of Paradise" first two seasons; latest pictures, "Hit-the-Trail Holliday," with George M. Cohan, and "A Woman of Impulse," with Lina Cavalieri.

Screen career, Edison, Famous Players, Universal, Popular Plays and Players; Vitagraph and World; began screen career with D. W. Griffith in Biograph company; began stage career at Boston Museum.

BARA, Theda; Fox; ad. Fox, Los Angeles, Cal.; b. Cincinnati, O., 1890; ed. there and N. Y.; ht. 5 ft. 6 in.; wt. 135 lbs.; hair, dk. brown; eyes, brown; latest picture, "The She Devil," Fox.

Screen career, Fox, "A Fool There Was," "Cleopatra," "Salome" and others.

BARNES, Hattie Delaro; ad. 541 W. 124th St., N. Y.; b. Brooklyn; ed. Packer's Institute, Brooklyn; ht. 5 ft. 5 in.; wt. 150 lbs.; hair, gray mixed; eyes, dark gray; complexion, medium; previous career, stage; latest picture, "'Mind the Paint' Girl."

Has been with Biograph, Vitagraph, Eclair, Reliance, Fox, Famous Players; extensive stage career including engagements with Augustin Daly and Nat C. Goodwin; was the original Pitti Sing in the Gilbert and Sullivan opera "The Mikado," and appeared in "Babes in Toyland" and "In Old Kentucky."

BARRYMORE, Ethel; Metro; ad. Metro, N. Y.; daughter of Maurice Barrymore, sister of John and Lionel Barrymore and niece of John Drew; wife of Russell Griswold Colt; b. Philadelphia, 1879; previous career, stage from 1894 in U. S.; London in 1897; starred in many productions in U. S. and England; latest picture, "Our Mrs. McChesney," Metro.

Screen career, All-Star, Metro, "Awakening of Helena Ritchie," "The Whirlpool," "An American Mother" and others.

BAYNE, Beverly; Metro Pictures Corp.; ad. 3 W. 63d St., N. Y.; b. Minneapolis, Minn., 1885; ed. Minneapolis, Philadelphia, and Hyde Park High School, Chicago; ht. 5 ft.; hair, dark brown; eyes, brown; in more than 500 photoplays; now starring with her husband, Francis X. Bushman; latest picture, "A Poor Rich Man."

Screen career, Essanay, "The Love Route" and others; Metro, "Romeo and Juliet" and several others.

BENNETT, Enid; Paramount; ad. Paramount, N. Y.; b. York, Australia; ed. there; eyes, blue; complexion, light; recreations, riding and motoring; previous career, office work in Perth, Australia; stage, U. S. as Modesty in "Everywoman"; rep. with Fred Niblo and Josephine

LILLIAN WALKER

"The Girl with the Golden Smile"

Now Appearing in a Series of Eight "Happy" Pictures

Cohan; latest picture, "Fuss and Feathers," Ince-Paramount.

Screen career, Ince-Triangle, "Princess of the Dark," "The Mother Instinct" and others.

BARRISCALE, Bessie; ad. Brunton Studios, Los Angeles, Cal.; b. and ed. N. Y.; married to Howard Hickman; ht. 5 ft. 2 in.; wt. 116 lbs.; hair, blond; eyes, brown; complexion, fair; recreations, swimming and riding; previous experience, stage; latest picture, "Two Gun Betty."

Has recently severed connection with Paralta Plays and is now producing independently, releasing through W. W. Hodkinson. Previous to screen career appeared on stage in "Rose of the Rancho" and other plays.

BENNETT, Belle; Triangle; ad. 7023 Natseka St., Culver City, Cal.; b. near Dublin, Ireland; ht. 5 ft. 2 in.; wt. 125 lbs.; hair, gold; eyes, brown; complexion, light; previous career, on stage since five weeks old in father's road show, continuing to 1915; latest picture, "Reckoning Day."

Screen career: with Universal, "The Charmer," and others; with Triangle, "Because of the Woman," "The Devil Dodger," and others.

BERNARD, Dorothy; ad. 1122 23rd St., Elmhurst, L. I.; mother and father, professionals; b. Port Elizabeth, South Africa, 27 years ago; ed. Australia, England and New York; married to A. H. Van Buren; ht. 5 ft. 5 in.; wt. 125 lbs.; hair, brown; eyes, brown; complexion, dark; recreations, motoring, swimming and riding; previous career, stage; latest picture, Jo in "Little Women."

Prior to her screen career played in every country except China and Japan. Now leading lady in "The Man Who Came Back."

BILLINGS, Florence B.; b. N. Y., 1896; ed. N. Y.; not married; ht. 5 ft. 6½ in.; wt. 130 lbs.; hair, blond; eyes, gray green; complexion, fair; recreations china decorating and writing; latest pictures, "En L'Air" with Lieut. Bert Hall and "Wilson or the Kaiser," Metro's all-star production.

Has been with Vitagraph stock three years, playing with Earle Williams in "Transgression" and "Arsene Lupin." Later supported Frank Keenan in "Loaded Dice," and has appeared with Louise Huff in "T'other Dear Charmer" and "Crook o' Dreams."

BLYTHE, Betty; Vitagraph; ad. 353 W. 85th St., N. Y. City; b. 1893, Los Angeles; ed. Univ. of Cal.; ht. 5 ft. 8½ in.; wt. 145 lbs.; hair, dark; eyes, blue; complexion, dark; recreations, dancing, riding; previous career, on stage, management Morosco one yr., Comstock and Gest, "Experience," "So Long, Letty," two yrs.; latest picture, "Hoarded Assets."

Screen career: with Kalem, Selig, Metro, Vitagraph, "Who Knows?" "His Own People."

BOLAND, Mary; Screencraft; now abroad with Overseas Stock Co.; b. Philadelphia; ed. Detroit; stage with Virginia Harned and Robert Edeson; four years leading woman with John Drew; latest picture, "The Prodigal Wife."

Screen career, NYMP, "The Stepping Stone"; World, "Price of Happiness"; Pathe, "Big Jim Garrity."

BRADY, Alice; ad. Select Pict. Corp., 729 Seventh Ave., N. Y.; daughter of William A. Brady, theatrical and motion picture producer; b. N. Y.; ed. convent in New Jersey; ht. 5 ft. 6 in.; wt. 125 lb.; hair and eyes, dark; previous career, studied in Boston for grand opera; appeared on stage in "The Balkan Princess"; latest picture, "Her Great Chance," Select.

Entered pictures with World, of which her father was director-general; starred in "The Spurs of Sybil" and a dozen others; Select, "Her Silent Sacrifice and many others; now starring on stage in "Forever After" at Central Theater, N. Y.

BREAMER, Sylvia; ad. Engestrum Apts., Los Angeles, Cal.; b. Australia 20 years ago; ed. Ascham College, Sydney, Australia; not married; ht. 5 ft. 6 in.; wt. 129 lbs.; hair, brown; eyes, brown; complexion, dark; recreations, swimming, driving, riding; accomplishments, music; previous career, stage; latest picture, "My Lady's Garter."

Has played in the legitimate in Australia under mgmt. of J. C. Williamson and in New York under the direction of William A. Brady. Has played leads in "Bought and Paid For" and others. Picture career with Thomas H. Ince, Blackton productions and the Lasky Co.

BROCKWELL, Gladys; Fox; ad. Fox, Hollywood, Cal.; b. Brooklyn, 1894; ed. privately; previous career, stage since childhood, stk., vaud. sketch with Willard Mack; latest picture, "Shadows of Her Past," Fox.

Screen career, Lubin, NYMP, Reliance-Majestic, Fine Arts and Universal; Fox, "The Honor System," "Soul of Satan," "A Branded Soul."

BROWN, Anita; ad. 201 E. 66th St., N. Y.; b. and ed. New Haven, Conn., 1894; ht. 5 ft. 7 in.; wt. 270 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, outdoor sports, swimming; accomplishments, writer; previous career, Poli Stock, mus. com., vaud.; latest picture, "Eye for Eye," with Nazimova. Joined Metro; with Pathe, Fox, World, Whartons, being featured in comedy roles; had parts in "The Missionary," Wharton; "The Fatal Ring," Ep. 19, Pathe; "Cyclone Higgins," Metro; "The Iron Ring," World.

BURKE, Billie; Famous Players, 130 W. 56th St., N. Y. City; wife of Florenz Ziegfeld, Jr.; b. Washington, D. C., 1886; ed. there and in France; previous career, on stage first as singer in music halls of Austria, Germany, Russia and France; at Pavilion and Prince of Wales Theater, London, at latter place supporting Edna May in "The School Girl"; N. Y. debut under Frohman management in "My Wife" at Empire, playing opposite John Drew; various later successes; latest picture, "The Make-Believe Wife."

Screen career: with Famous Players, "Peggy"; Kleine, "Gloria's Romance"; Famous Players-Paramount, "Arms and the Girl"; "Let's Get a Divorce" and others.

Actresses—C

CALVERT, Catherine; Famous Players; ad. 124 W. 55th St., N. Y. City; b. Baltimore, Md.; ht. 5 ft. 6 in.; wt. 125 lbs; hair, dark brown; complexion brunette; previous career, stage; leading roles in "Brown of Harvard" and others; also in vaud.; latest picture, first for Famous Players on Salvation Army theme.

Screen career, with U. S. Amuse. Co.: "Behind the Mask"; Mutual: "The Outcast"; Keeney: "Uphill Path," and others.

CAPRICE, June; ad. 152 W. 72nd St., N. Y. City; b., Arlington, Mass.; ed., Boston; ht., 5 ft. 2 in.; wt., 105; hair, light; eyes, blue; complexion, light; latest picture, "Miss Innocence," Fox.

Screen career: Fox, "Every Girl's Dream," "Miss U. S. A.," "Sunshine Maid," and others.

CASTLE, Irene; (Mrs. Vernon Castle); ad. 120 Lexington Ave., N. Y., now entertaining troops in France; ht. 5 ft. 7 in.; wt. 135 lb.; hair, brown; eyes, gray; recreations, swimming, riding, dancing; previous career, stage, vaud. and mus. com.; last stage app. in "Watch Your Step"; latest picture, appeared in allegorical part of Blackton's "The Common Cause."

Screen career, Cort, "The Whirl of Life"; International, "Patria," serial; Astra-Pathe, "Sylvia of the Secret Service" and others.

CASTLETON, Barbara; ad. 19 W. 69th St., N. Y. City; b. Little Rock, Ark., 1896; ed. New Rochelle, N. Y.; ht. 5 ft. 5 in.; wt. 128 lbs.; hair, brown; eyes, brown; recreations, swimming, riding; previous career, stage, lead in "It Pays to Advertise," "Madame Sherry."

Screen career: with Hobart Henly, "Parentage"; Fox, "Daughter of the Gods"; Mirror, "Idle Hands"; Brenon-Selznick, "Empty Pockets"; Ivan, "Sins of Ambition"; Harry Berg, "Ashes of My Heart."

CAVALIERI, Lina; Paramount, 485 Fifth Ave., N. Y. City; b., Rome, Italy, 1874; ed. for grand opera under Mme. Mariani-Mase; previous career, operatic debut, Lisbon, Portugal, 1900, first Am. appearance with Hammerstein company at Manhattan Opera House, N. Y., 1906; latest picture, "The Two Brides."

Screen career: "Eternal Temptress," "Rose of Granada," "Love's Conquest," "A Woman of Impulse."

CHARLESON, Mary; National, Los Angeles; wife of Henry B. Walthall; b. Dunganon, Ireland, 1893; ed. convent in Los Angeles; ht., 5 ft. 2 in.; wt., 110 lbs.; hair, dark brown; eyes, gray; complexion, brunette; recreations, riding, swimming; previous career, sang with operatic company on Pacific coast tour; latest picture, "And a Still, Small Voice."

Screen career: with Vitagraph, Equitable; Selig, "The Country that God Forgot"; Essanay, "Truant Soul," and others; Paralta, "His Robe of Honor."

CHILDERS, Naomi; Vitagraph; ad., 62 Madison Ave., N. Y. City; b. and ed., St. Louis; ht., 5 ft. 6 in.; wt., 125 lbs.; hair, brown; eyes, blue; complexion, light; recreation, riding; accomplishment, painting; previous career, stage, under mgt. Henry W. Savage and H. H. Frazee.

Screen career: Kalem, Vitagraph, "Devil's Prize," "Price of Fame," and others; U. S. Amuse. Corp., "Auction of Virtue."

CLARK, Dorothy Love; ad. 514 La Grand Ave., Los Angeles, Cal.; mother an actress; b. on Mediterranean Sea in 1902; ed. United States; ht. 5 ft. 1 in.; wt. 100 lbs.; hair, brown; eyes, brown; complexion, olive; recreations, palmistry and swimming; accomplishments, dancing, piano; previous career, on stage since the age of 6, appeared in plays and vaud.; latest picture, "21" with Bryant Washburn.

Screen career, Lasky, "To Have and to Hold"; Universal, "The Yaqui" and "The Spring Song"; well known in child parts.

CLARK, Marguerite; Famous Players; ad., 50 Central Pk. West, N. Y.; b., Cincinnati, 1887; ed., Ursuline convent there; ht., 4 ft. 10 in.; wt., 90; hair, brown; eyes, hazel; complexion, light; previous career, on stage since 1899, with DeWolf Hopper for several seasons; latest picture, "Little Miss Hoover."

Screen career: Famous Players, "The Amazons" and others.

CLAYTON, Ethel; Paramount; ad. Hotel Ansonia, N. Y.; b. Champaign, Ill., 1890; ed., Chicago; ht., 5 ft. 5½ in.; wt., 130; hair, golden red; eyes, blue; recreations, riding, swimming; accomplishment, piano; previous career, stage in stock and productions; latest picture, "My New Girl."

Screen career: Lubin and World. "Stolen Hours" and others.

CASSINELLI, Dolores; Perret Prods.; ad. 1457 Broadway, N. Y.; b. N. Y.; ed. Holy Name Convent, Chicago; ht. 5 ft. 7 in.; wt. 135 lbs.; hair, black; eyes, hazel; previous career, school; latest picture, "Stars of Glory," Perret.

Screen career, Essanay, "When Soul Meets Soul," "Do Dreams Come True?" and "The Greek Singer"; Emerald, "Tom and Jerry" comedies; now with Leonce Perret.

IRENE TAMS
Featured in "Entanglement"

COOPER, Miriam; Fox Film Corp.; ad., 126 W. 46th St., N. Y. City; wife of Raoul Walsh; b., Baltimore; ed., there and N. Y. Art School; hair, dark; eyes, brown; recreation, swimming, riding; latest picture, "Woman and the Law."

Screen career: Reliance-Majestic, "Birth of a Nation"; Fine Arts, "Intolerance"; Fox, "The Honor System," and others.

CORBIN, Virginia Lee; ad. Fox Studios, 1401 West Ave., Los Angeles, Cal.; b. Prescott, Ariz., 1913; ed. private tutor; ht. 3 ft.; wt. 39 lbs.; hair, blond; eyes, blue; complexion, fair; recreation, drives own car; previous career, stage; latest picture, "The Mikado."

Engaged by Fox to star in first Kiddie production, "Jack and the Beanstalk"; parts in "Aladdin and the Wonderful Lamp," and others; played one season in "Human Hearts," and has posed for artists and photographers.

COURTOT, Marguerite; ad. 7 High Bluff Terrace, Weehawken, N. J.; ed., N. Y. and Switzerland; ht., 5 ft. 3½ in.; wt., 110; hair, golden brown; eyes, greenish blue; complexion, light clear; recreations, motoring, tennis; previous career, art model for Harrison Fisher, winner of Ansco beauty prize, 1915.

Screen career: with Kalem, Gaumont, Famous Players, "Rolling Stones," "The Kiss"; Arrow, "Crime and Punishment"; France Film Co., "The Natural Law."

CUNARD, Grace; ad. Argosy Films, N. Y.; sister of Mina Cunard, screen star; b. Paris, France; ed. Columbus, O.; eyes, blue; hair, fair; recreations, outdoor sports; previous career, on stage from age of 13, stk. and mus. com.; latest picture, "After the War," Argosy.

Screen career with Lubin, Bison and Universal; with Universal became well known as serial star with Francis Ford; appeared in "Society's Driftwood," and others.

Actresses—D

DALTON, Dorothy; Paramount; ad. 1209 Fourth Ave., Los Angeles, Cal.; b. Chicago, 1893; ed. Sacred Heart Acad., Chicago; ht. 5 ft. 3 in.; wt. 127 lbs.; hair, dark brown; eyes, gray; recreations, riding, swimming, shooting; accomplishments, piano, singing, dancing; previous career, stage; several seasons in stock, on B. F. Keith and Orpheum circuits in vaudeville; latest picture, "Quicksands."

Screen career: World, All-Star Film, Ince, "Chicken Casey," and others; Triangle-Ince, "Wild Winship's Widow"; Ince-Paramount, "Flare-Up Sal," and others.

DANA, Viola; Metro, Hollywood, Cal.; b. Brooklyn, 1898; ed. N. Y. City; ht. 4 ft. 11 in.; wt. 96 lbs.; hair, dark brown; eyes, light green; recreations, dancing, swimming, motoring; previous career, stage; 11 years in "Rip Van Winkle," "Littlest Rebel," "Poor Little Rich Girl"; latest picture, "Oh, Annice."

Screen career: with Edison, "House of Lost Court"; with Columbia-Metro, "Wife by Purchase"; Metro, "Weaver of Dreams," and others.

DANIELS, Bebe; ad. Rolin Film Co., Los Angeles, Cal.; b. Dallas, Texas, Jan. 14, 1901; ed. Sacred Heart Convent, Los Angeles; not married; father and mother professionals; ht. 5 ft. 4 in.; wt. 118 lbs.; hair, black; eyes, brown; complexion, fair; recreations, swimming, motoring, riding; accomplishments, singing, dancing and painting; previous career, child actress with Morosco and Belasco; latest picture, "An Ozark Romance."

Has done a great deal of war relief work; also an active supporter of the Society for Prevention of Cruelty to Animals; has just begun her third year with the Rolin Film Co.

DARLING, Grace; S-L (Sawyer-Lubin), 1476 Broadway, N. Y. City; b. N. Y., 1893; ed., N. Y.; ht. 5 ft. 6 in.; wt. 130 lbs.; hair, blond; eyes, blue; previous career, newspaper writer; latest picture, "Bob Stokes."

Screen career: Pathe, "Perils of Pauline"; International, "Beatrice Fairfax"; Hearst-Selig News Pictorial as central figure in continental newsgathering tour, ending at Panama Canal.

D'ARMOND, Grace; Vitagraph, Brooklyn, N. Y.; ht. 5 ft. 3½ in.; wt. 129 lbs.; hair, blond; eyes, dark; recreations, swimming, riding, dancing; previous career, stage; several seasons in stock, leading role in "Texas Steer," and others.

Screen career: Selig, "Black Orchid"; Astra, "Shielding Shadow"; Sanger and Jordan, "When Duty Calls"; Technicolor, "The Gulf Between"; Vitagraph, "The Hillman."

DAVIES, Marion; Marion Davies Film Co.; ad. 331 Riverside Drive, N. Y. City; b. and ed., N. Y. City; ht. 5 ft. 5 in.; wt. 120 lbs.; hair, golden; eyes, blue; complexion, light; recreations, riding, motoring; accomplishments, vocal; previous career, stage, Ziegfeld Follies, leading role in "Words and Music"; latest picture, "Belle of New York."

Screen career: Int. Film, "Cecilia of the Pink Roses"; Select, "Burden of Proof."

DEAN, Priscilla; Universal Film Mfg. Co., 1600 Bway, N. Y. City; b. N. Y. City, 1896; ed. privately; ht. 5 ft. 5 in.; wt. 130 lbs.; hair, brown; eyes, brown; previous career, stage since her fourth year, with Joseph Jefferson in "Rip Van Winkle"; latest picture, "Silk-Lined Burglar."

Screen career: "Wild Cat of Paris," and others.

DE REMER, Ruby; ad. Hotel Woodward, N. Y.; b. and ed. Denver, Col.; ht. 5 ft. 6 in.; wt. 125 lbs.; hair, light; eyes, blue; complexion, light; previous career, Ziegfeld Midnight Frolic, Weber & Fields, prima donna in "Back Again"; latest picture, "Pals First," with Harold Lockwood.

Screen career, Ivan in "Enlighten Thy Daughter," "Two Men and a Woman"; Rex, Edgar Lewis Prod. Co. "The Golden Woman"; lead in "The Auction Block," Rex Beach, and in "Ashes of Love"; leading woman for Harold Lockwood in two pictures.

DESLYS, Gaby; Pathe, 25 W. 45th St., N. Y. City; previous career, vaudeville in Paris, France; vogue as London revue artist; Winter Garden (New York), debut in Sept., 1911, with successive revue appearances there; first picture, "Infatuation."

DREW, Cora; ad. 1703 South Oxford Ave., Los Angeles, Cal.; age 46 yrs.; ed. U. S.; sister and mother on stage; ht. 5 ft. 5 in.; wt. 125 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, riding, driving and shooting; accomplishments, singing, dancing and playing piano and banjo; previous career, stage; latest picture, "When a Man Sees Red."

Played on stage with Frederic de Belleville and Clara Morris; wrote scenarios for Selig, Kalem and Lubin and acted for Universal, Bosworth, Majestic, Fine Arts and Fox.

DREW, Mrs. Sidney; (Lucille McVey); Paramount; wife of Sidney Drew; b. Sedalia, Mo., 1890; ed. Sedalia Coll. of Mus., Neb. Sch. of Expression; previous career, entertainer for Redpath Lyceum in U. S. and Europe; latest picture, "The Spirit of Merry Christmas," Metro.

Screen career, Vitagraph comedies directed by Sidney Drew; Metro in comedies with her husband; at present on legit. stage, co-starring with husband in "Keep Her Smiling"; to return to screen with him in Paramount-Drew Comedies.

Actresses—E

ELVIDGE, June C.; World; ad. World Film, 126 W. 46th St., N. Y.; married to Lieut. C. Badgley, Canadian Army; b. St. Paul, Minn., 1893; ed. Penn. Coll.; ht. 5 ft. 9 in.; wt. 135 lb.; hair and eyes, brown; recreations, riding and swimming; previous career, concert singer; Winter Garden, N. Y., "Passing Show of 1914"; late picture, "Broken Ties," World.

Screen career, with World, "The Way of the Strong," and others.

EVANS, Madge; child parts, World; ad. World Films, 126 W. 46th St., N. Y.; b. N. Y., 1909; previous career, stage; began with Liebler in "The Highway of Life"; has played in London and English provinces; late picture, "Maternity," World.

Screen career, child parts with Famous Players in "Zaza," "The Seven Sisters"; World, "The Web of Desire" and many others.

Actresses—F

FARRAR, Geraldine; ad. 1 W. 70th St., N. Y.; wife of Lou Tellegen, actor; b. Melrose, Mass., 1882; ed. Europe and America; ht. 5 ft. 6 in.; wt. 135 lbs.; hair, black; eyes, gray; complexion, olive; recreations and accomplishments, writing, reading and music; previous career, stage career from 1901, debut as Marguerite in "Faust" at Royal Opera House, Berlin; member Royal Opera Company, Berlin, and Metropolitan Opera Company, New York; has appeared in many operatic roles; one of greatest living prima donnas; latest picture, "The Hell Cat," Artcraft.

Entered pictures as star with Lasky, appearing in "Carmen," and others; Artcraft, "The Woman God Forgot," and others.

FERA, Gertrude, M.; ad. 501 W. 111th St., N. Y.; two cousins who are opera singers in Vienna; b. N. Y., 1893; ed. N. Y., Paris and Vienna; not married; ht. 5 ft. 3 in.; wt. 118 lbs.; hair, auburn; eyes, brown; complexion, fair; recreations, riding, swimming, singing and dancing; previous career, professional singer and dancer, appeared at Metropolitan Opera House as flower maid in "Parsifal," etc.; latest picture, "The Daughter of Destiny," with Mme. Petrova.

FERGUSON, Elsie Louise; Artcraft; ad. Artcraft, N. Y.; b. N. Y.; ed. Normal Coll., N. Y.; recreations, riding and swimming; previous career, stage, in chorus of "The Liberty Belles" and other mus. coms.; star in stage prod.; latest picture, "Under the Greenwood Tree," Artcraft.

Screen career, Famous Players-Lasky, "Rose of the World" and others.

FERGUSON, Helen, ingenue; ad. 26 Hawthorne St., Brooklyn; b. Decatur, Ill., 1901; ed. Chicago; not married; ht. 5 ft. 3 in.; wt. 125 lbs.; hair, brown; eyes, brown; complexion, fair; recreations, riding and swimming; accomplishments, poster designing and short stories; previous career, none before entering pictures; latest picture, "Wilson or the Kaiser?" Metro.

Began screen career early; appeared with Taylor Holmes in "Safe for Democracy," and others.

FISHER, Margarita; Pathe; ad. 351 5th Ave., San Diego, Cal.; b. Missouri Valley, Ia.; ht. 5 ft. 1½ in.; wt. 120 lbs.; hair, brown; eyes, gray; recreations, riding, swimming and tennis; previous career, stage at age of 12 child star in own co.; stk., rep. and vaud.; latest picture, "Money Isn't Everything," Pathe.

Screen career, with Selig, American, Imp, Universal, Rex, Nestor, Bison, American Beauty, Mutual, Equitable.

FREDERICK, Pauline; Paramount; ad. 449 Park Ave., N. Y.; wife of Willard Mack; b. Boston, Mass.; ed. Boston prvt. schs.; ht. 5 ft 4 in.; wt. 130 lbs.; hair, brown; eyes, blue; recreations, driving, walking and shooting; previous career, stage, with Rogers Bros.; appeared in many plays and starred in "Innocent"; latest picture, "A Daughter of the Old South," Paramount.

Screen career, with Famous Players; starred in "The Show Down," "Mrs. Dane's Defense."

FULLER, Dale; ad. 1549 Echo Park Ave., Los Angeles, Cal.; b. Santa Ana, Cal.; ed. Mills Coll., Oakland, Cal.; not married; ht. 5 ft. 3 in.; wt. 119 lbs.; hair, brown; eyes, brown; complexion light; recreations, motoring, swimming, singing and dancing; previous career, stage; latest picture, "Wild Women and Tame Lions."

Has had five years' road and stock experience; plays comedy roles.

FULLER, Mary; ad. 45 Fifth Ave., N. Y.; b. Washington, D. C., 1893; ed. N. Y.; ht. 5 ft. 3 in.; wt. 118 lbs.; hair, brown; eyes, brown; recreations, riding and swimming; previous career, no professional experience; late picture, "The Public Be Damned." Public Rights Film.

Screen career, first with Edison in "What Happened to Mary," first serial to run in conjunction with a magazine; with Universal in "Under Southern Skies," and others; Lasky, "The Long Trail."

Actresses—G

GIBSON, Helen; Universal; ad. Universal City, Cal.; b. Cleveland, O., Aug. 27, 1894; ed. Central High, Cleveland; ht. 5 ft. 6 in.; wt. 142 lbs.; hair, brown; eyes, hazel; complexion, olive; previous career, rodeo driver, holding highest honors for woman driver, Los Angeles rodeo, two years; late picture, "Fighting Mad," Universal.

Screen career with Kalem leads in "Hazards of Helen" series, "The Midnight Express" and others; Universal, "The Hoodoo Train" and others.

GISH, Dorothy; Paramount; ad. Famous Players-Lasky, Hollywood, Cal.; sister of Lillian Gish; b. Springfield, O., 1896; ed. finishing school; previous career, stage from 1902; latest picture, "The Hope Chest," Paramount.

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Screen career from 1912, engaged by D. W. Griffith for Biograph; went with Griffith to Reliance-Majestic and Fine Arts, appearing in "The Birth of a Nation" and others; in recent Griffith picture, "Hearts of the World."

GISH, Lillian; ad. Griffith, Hollywood, Cal.; sister of Dorothy Gish, screen star; b. Springfield, O., 1896; ed. Springfield; previous career, stage from 1902; latest picture, "The Greatest Thing in Life," made by D. W. Griffith for Artcraft.

Entered pictures in 1912, when engaged by Griffith for Biograph; went with Griffith to Reliance-Majestic and Fine Arts; appeared in "The Birth of a Nation" and others; lead in Griffith's "Hearts of the World" and "The Great Love."

GLAUM, Louise; Paralta; ad. Paralta, Los Angeles, Cal.; b Maryland; ed. for stage in Los Angeles; ht. 5 ft. 3 in.; wt. 130 lbs.; hair, dark; eyes, dark; previous career, stk., prods. with Nat Goodwin; latest picture, "The Goddess of Lost Lake," Paralta.

Screen career, first with Pathe, then with Ince, "The Return of Draw Egan" and others; Ince-Triangle, "The Idolators" and others.

GORDON, Kitty; Selznick; ad. Selznick, N. Y.; b. England; ed. England and Scotland; previous career, stage in "Alma," "The Enchantress"; late picture, "The Wasp," Selznick.

Screen career with World, "As In a Looking Glass," "The Haunting Shadow"; Selznick, "Making a Man Pay" and others.

GRIFFITH, Corinne; Vitagraph; ad. Vitagraph, Brooklyn; b. Texarkana, Tex.; ed. Sacred Heart Convent, New Orleans; ht. 5 ft. 4 in.; wt. 120 lbs.; hair, light brown; eyes, blue; complexion, light; recreations, riding and swimming; previous career, professional dancer; latest picture, "The Adventure Shop," Vitagraph.

Screen career, Vitagraph, "The Last Man"; ingenue leads with Earle Williams, "Miss Ambition," and others.

GRIFFITH, Katherine; ad. 1325 Beachwood Drive, Los Angeles, Cal.; b. San Francisco, Cal.; married to Harry S. Griffith, also in pictures, as are her sons, Gordon and Graham; ht. 5 ft. 7 in.; wt. 160 lbs.; hair, black; eyes, gray; complexion, dark; previous career, stage and vaudeville; latest picture, "Vicky Van," starring Ethel Clayton.

Has been in pictures six years with Universal, National, Fox, Mary Pickford, and now with Lasky.

GRIFFITH, Linda A.; ad. Hotel Cumberland, N. Y.; wife of David Wark Griffith; b. San Francisco; previous career, child actress and stk., San Francisco; ingenues with Florence Roberts and Margaret Anglin; appeared in "The Only Woman," N. Y. prod.; late picture, "Charity," Frank Powell Prod., of which she was also the author.

Screen career, with Biograph, "An Adventurous Dolly"; Gaumont in France; Kinemacolor, "The Scarlet Letter," "Everyman," and others; resumed Biograph and featured in "Beverly of Graustark" and others; writer of many scenarios and magazine articles.

GASTON, Mae; Francis Ford Prod.; ad. Hiller & Wilk, 912 Longacre Bldg., N. Y.; b. Boston, —, 1894; ed. Boston; ht. 5 ft. 5 in.; wt. 125 lbs.; hair, brown; eyes, blue; recreations, riding, swimming, golf and tennis; previous career, stage stk.; latest picture, "The Master Mystery," serial, with Francis Ford.

Screen career, Majestic, Fine Arts, Horsley, "The Long Arm of the Law" and others; Universal, "Who Was the Other Man?" Selig, "Little Orphant Annie"; Paul Smith Picture Co., "The Finger of Justice."

GERBER, Neva; Universal; ad. Universal City, Cal.; b. Chicago, Ill., 1895; ed. Immaculate Heart Coll.; ht. 5 ft. 2 in.; wt. 112 lbs.; hair, light brown; eyes, brown; recreations, motoring and aeroplaning; accomplishments, pianist; previous career, no professional experience; late picture, "The Spindle of Life," Universal.

Began screen work with Edwin August, appearing in "The Awakening"; Metro, "The Great Secret," Bushman-Bayne serial; Balboa, "The Criminal Code" and others; Favorite Players, "The High Hand"; American, "Anita's Butterfly" and others; Universal, "The Phantom Ship" and others.

Actresses—H

HALL, Ella; ingenue; Universal; ad., Universal City, Cal; b., N. Y., 1897; ed., N. Y.; married to Emery Johnson; recreations, riding and swimming; previous career, stage, "A Grand Army Man"; late picture, "Polly-Ooly," Universal.

Screen career: Biograph, Reliance, Universal, "Her Soul's Inspection," "Little Miss Fix-It" and others.

HALL, Lillian; ad. Hotel Remington, N. Y.; b. N. Y., 1897; ed. high school and business college, N. Y.; ht. 4 ft. 11 in.; wt. 97 lbs.; hair, blond; eyes, dark blue; complexion, fair; recreations, skating and light sports; previous career, two years dramatic stock in Philadelphia, Hamilton, Ont., and Reading, Pa.; latest picture, played Beth in William A. Brady's "Little Women."

Miss Hall went on the stage soon after her graduation from business college; is best known for her stock portrayals.

HAMMERSTEIN, Elaine; Jewell; ad., 1600 Broadway, N. Y.; granddaughter Oscar Hammerstein, and daughter Arthur Hammerstein; b., N. Y., 1897; ed., Armitage Coll., Pa.; wt., 120 lbs.; hair, brown; eyes, gray; complexion, fair; previous career, stage, appeared in "The Trap"; lead in mus. com. "High Jinks"; latest picture, "Held for Murder."

Screen career: Selznick, lead in "The Argyle Case," and others; supporting Robert Warwick; Jewell, "The Co-Respondent."

HANLON, Alma; ad. Bayside, L. I.; b. N. Y., 1894; ed. N. Y.; previous career, no professional experience; late picture, "Behind the Mask," U. S. Amusement.

Screen career, Kleine, Ivan "The Faded Flower"; Fox, "Gold and the Woman"; Triumph, "The Libertine"; Apollo, "The Mystic Hour," "The Public Defender" and others.

HARRIS, Mildred; Universal; ad. Universal City, Cal.; wife of Charles Spencer Chaplin; b. Cheyenne, Wyo., 1901; ed. privately; recreations, swimming and daneing; accomplishment, music; previous career, no professional experience; latest picture, "Borrowed Clothes," Lois Weber-Jewell Prod.

Screen career, with Vitagraph, "Pride of the South," "Wheels of Destiny"; N. Y. M. P., Reliance-Majestic and Fine Arts, "Old Folks at Home" and "Village Prodigal"; Universal, "The Man Who Dared God" and others; Lois Weber-Jewell, "For Husbands Only" and others.

HAWLEY, Ormi; ad. 2647 Broadway, N. Y.; b. Holyoke, Mass., 1890; ed. grad. of New Eng. Conservatory of Music; ht. 5 ft. 3 in.; wt. 130 lbs.; hair, blond; eyes, gray; complexion, fair; recreation, motoring; accomplishment, scenario writing; previous career, 2 yrs. stk. as leading woman; late picture, "The Antics of Ann," Famous Players.

Screen career, has played lead in more than 250 pictures; starred by Lubin in "The Ragged Earl"; featured by World and Popular Players; starred by Mutual, and Fox, "Where Love Leads"; Ardsley, "Runaway Romany."

HILL, Maud; ad. 6 W. 107th St., N. Y.; b. St. Louis, 1885; ed. Chicago; not married; ht. 5 ft. 7 in.; wt. 135 lbs.; hair, brown; eyes, blue; complexion, brunette; recreations, reading, music and painting; latest picture, "End of the Road."

Has played with Universal, Equitable, World and Metro; among her recent pictures are "To Hell with the Kaiser" and "Heart of Gold."

HOLLOWAY, Carol; ad. Vitagraph, Brooklyn; b. Williamstown, Mass., 1892; ed. Franklin, Mass.; previous career, stage, stk. and N. Y. prods., Youth in "Everywoman"; latest picture, "The Iron Test," Vitagraph serial, with Antonio Moreno.

Entered pictures with Pilot; played for Lubin, Lasky, NYMP, American, Fine Arts and Vitagraph; has appeared in Vitagraph's "Justice and the Woman" and others.

HOLMES, Helen; Signal; ad. 4535 Pasadena Ave., Los Angeles, Cal.; wife of J. P. McGowan, her director; b. and ed., Chicago; ht., 5 ft. 6 in.; wt., 135 lbs.; hair and eyes, brown; complexion, fair; previous career, artist and artist's model; late picture, "The Lost Express," Signal-Mutual.

Screen career: first with Keystone, then with Kalem, creating character of Helen in "Hazards of Helen" railroad serial; joined Universal with J. P. McGowan in railroad stories, then with him to Signal, "Diamond Runners" and others; Signal-Mutual, "A Desperate Deed," and others.

HUFF, Louise; Morosco; ad. 682 Academy St., N. Y.; b. Columbus, Ga.; educated there and Horace Mann Schl., N. Y.; ht. 5 ft.; wt. 106 lbs.; hair, blond; eyes, violet; complexion, fair; recreations, riding and swimming; previous career, stage, prod. "Ben Hur," stk. Utica N. Y.; late picture, "Seventeen," Paramount.

Screen career with Lubin, Metro, Fox and Famous Players, "Great Expectations" and others.

HUNTER, Edna; ad. 225 West End Ave., N. Y.; b. Toledo, O.; ed. St. Agnes School, Albany, N. Y.; not married; ht. 5 ft. 4½ in.; wt. 130 lb.; hair, blond; eyes, blue; complexion, light; recreations, riding, swimming and dancing; accomplishments, singer; previous career, stage, started in mus. com. in "The Liberty Belles"; then with Charles Dillingham and Klaw & Erlanger; latest picture, "De Luxe Annie" with Norma Talmadge.

Screen career, Fox "The Soul of Broadway" and others; Red Feather-Universal, "The Schoolmaster of Pine Mountain" and others; C. K. Young-Selznick, "The Common Law"; Vitagraph "A Prince in a Pawnshop"; Monmouth "Jimmie Dale, Alias the Gray Seal."

HYLAND, Peggy; ad. Fox Film Corp., 130 W. 46th St., N. Y.; b. near Worcestershire, England, 1897; ed. Belgium; not married; ht. 5 ft. 1 in.; wt. 125 lbs.; hair, brown; eyes, bluish gray; complexion, light; recreations, golf; previous career, stage, in "The Yellow Jacket," and with Cyril Maude's company in England; latest picture, "Caught in the Act," Fox.

Appeared in pictures for English companies before coming to America after outbreak of war and was featured by Famous Players; appeared in lead with E. H. Sothern in "The Chattel," Vitagraph; later with Pathe, Mayfair Film and now with Fox.

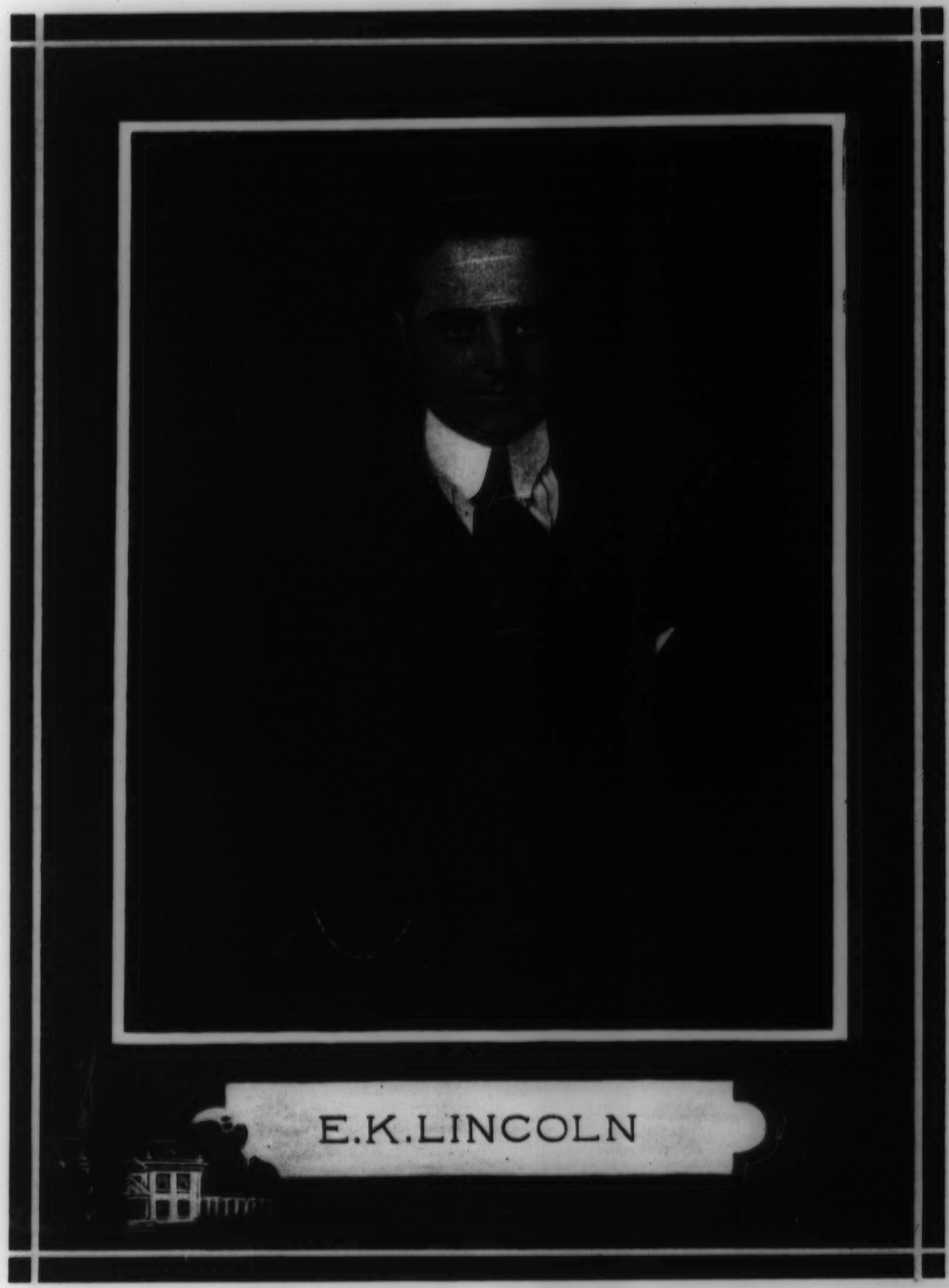
Actresses—J

JOLIVET, Rita; Selznick; ad. Selznick, 729 7th Ave., N. Y.; b. Paris, France; ed. France and England; recreation, riding and. rowing; previous career, stage in Shakespearean rep., with Otis Skinner in "Kismet" and "What It Means to a Woman"; survivor of Lusitania and heard the late Charles Frohman's last words, "Why fear death. It is the most beautiful adventure in life"; latest picture, "Lest We Forget," Selznick.

Screen career, with Morosco and Lasky, Ivan prod. "One Law for Both."

JOY, Baby Gloria; child parts, Balboa; ad. 817 E. Anaheim St., Long Beach, Cal.; b. Los Angeles, Oct. 16, 1911; previous career, stage, speaking and dancing parts, Little Theater, Los Angeles; late picture, "Little Miss Grown Up," Universal.

Screen career, with Universal in "The Locked Door" and others.


E.K.LINCOLN

JOYCE, Alice; Vitagraph; ad. Vitagraph, Brooklyn; wife of Tom Moore; b. Kansas City, Mo., 1890; ed. Annandale, Va.; previous career, telephone operator in Gramercy exchange, N. Y.; latest picture, "The Captain's Captain," Vitagraph.

Screen career, jumped from telephone operator to screen actress; first with Kalem and then with Vitagraph by which co. she has been starred ever since; "Womanhood," "Within the Law," "The Fettered Woman," "Between Friends" and others.

Actresses—K

KELLERMAN, Annette; Fox; ad. 498 West End Ave., N. Y.; married; b. Sydney, N. S. W.; ed. there; recreations, swimming, fencing and all outdoor sports; previous career, professional and exhibition swimming in all the principal cities of Australia, Europe and U. S., holds many world's swimming records; stage, Shakespearean rep., also at London Hipp., and on Keith and Orpheum circuits in U. S.; featured in mus. com. "The Model Girl," and under Shubert magmt.; latest picture, "Queen of the Sea," Fox.

Screen career, Universal, "Neptune's Daughter," and Fox, "Daughter of the Gods."

KENNEDY, Madge; ad. Goldwyn, 16 E. 42d St., N. Y.; b. Cal.; ed. Cal. and Art Students' League, N. Y.; accomplishments, painting and cartooning; drew well known patriotic poster; previous career, studied drama and played in amateur theatricals; on stage in "The Genius."; with Colonial Stk., Cleveland, 2 yrs.; leading comedy role in "Over Night"; featured in stage prods. "Little Miss Brown," "Twin Beds" and "Fair and Warmer"; latest picture, "A Perfect Lady," Goldwyn.

Entered pictures with Goldwyn and has since been starred by that company, lead in Goldwyn screen prods. of "Nearly Married" and others.

KENYON, Doris; ad. 202 W. 81st St., N. Y.; b. Syracuse, N. Y., Sept. 5, 1897; ed. Packer Coll. Institute and Columbia Univ.; ht. 5 ft. 6 in.; wt. 125 lbs.; hair, brown; eyes, gray; complexion, light; recreations, riding and swimming; accomplishments, singing and writing; previous career, stage in mus. com. "Princess Pat"; latest picture, "Wild Honey," De Luxe Pictures.

Began screen career with World, appearing in "A Romance of the Movies" and others; Famous Players, "The Traveling Salesman"; Pathe, "The Hidden Hand"; Essanay, "On Trial"; Wharton, "The Great White Trail."

KING, Mollie; ad. Pathe, N. Y.; b. N. Y.; 1898; ed. N. Y.; wt. 115 lbs.; hair, reddish brown; eyes, hazel; recreations, riding and swimming; accomplishments, singing and music; previous career, stage in "Her Own Way" and "The Royal Family" prods., vaud., and Winter Garden; late picture, "On the Square Girl," Pathe.

Screen career, with World and Astra-Pathe, "Seven Pearls" and others.

KINGSTON, Winifred; ad. 1862 Cherokee Ave., Hollywood, Cal.; b. London, England; ed. Scotland and Belgium; ht. 5 ft.; wt. 105 lbs.; hair, reddish; eyes, gray; complexion, fair; previous career, stage, with Henry Miller, Joseph Gaites, under Frohman mgmt. and stk.

Screen career, Lasky, All-Star, Morosco and Fox; played leads opp. Dustin Farnum in "The Virginian," and others.

KIRKHAM, Kathleen; ad. 5326 Lemon Grove Ave., Los Angeles, Cal.; b. Menominee, Mich., 1895; ed. Menominee; ht. 5 ft. 8 in.; wt. 155 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, rowing and swimming; accomplishments, painting; previous career, stage, stk. in Los Angeles; with Dustin Farnum in "The Squaw Man" and "The Virginian"; latest picture, "The Married Virgin," General.

Screen career, "Strathmore," Fine Arts; "My Sweetheart" and "The House of Lies," Morosco; "The Eyes of the World," Cline; "The Calendar Girl" and others.

Actresses—L

LEE, Jane; child parts, Fox; ad. Fox, 126 W. 46th St., N. Y.; sister, Katherine Lee; b. N. Y.; latest picture, "Tell It to the Marines," Fox.

Screen career, Fox, "The Clemenceau Case," "The Spider and the Fly," "Daughter of the Gods," "Love and Hate," "Two Little Imps" and others.

LEE, Katherine; child parts, Fox; ad. Fox, 126 W. 46th St., N. Y.; sister, Jane Lee; b. Glasgow, Scotland; previous career, stage, appeared with Lew Fields; latest picture, "Tell It to the Marines," Fox.

Screen career, Fox, "The Clemenceau Case," "The Spider and the Fly," "Daughter of the Gods," "Love and Hate," "Two Little Imps" and others.

LESTER, Kate; ad. Hartsdale, N. Y.; b. England; ed. Normal Coll., N. Y., St. Joseph's Convent, Flushing, L. I.; widow of Martin J. Cody; ht. 5 ft. 7 in.; wt. 165 lbs.; hair, white; eyes, gray; complexion, fair; recreations, rowing, swimming and driving; accomplishments, piano, speaks French and Italian; previous career, stage, leads with Richard Mansfield, 1891-2-3; grande dames with William H. Crane, and others; latest picture, "Snug Harbor," World.

Screen career, Famous Players, Fine Arts, Peerless, Selznick, Frohman; "What Happened at 22" and others.

LITTLE, Anna; Lasky; ad. Lasky, Hollywood, Cal.; b. Sisson, Cal.; 1894; ed. Los Angeles and Chicago; ht. 5 ft. 6 in.; wt. 125 lbs.; hair, dark; eyes, brown; recreations, riding and swimming; previous career, stage, mus. com., and com. op.; late picture, "Nan of Music Mountain," Lasky.

Screen career, with N. Y. M. P. and Universal; American, "The Land of Lizards"; Mutual, "Immediate Lee"; Selznick, "The Court of St. Simon"; Metro, "Under Handicap"; Paramount, "The World For Sale."

LOVE, Bessie; Vitagraph; ad. Vitagraph, Brooklyn; b. and ed. Los Angeles; previous career, no professional experience; latest picture, "The Dawn of Understanding," Vitagraph.

Screen career, Triangle-Fine Arts, "Intolerance," and others; Triangle-Ince, "Pernickety Polly Ann" and others.

LOVELY, Louise; ad. 1746 Wilcox Ave., Hollywood, Cal.; b. Sydney, Australia, 1896; ed. Sydney and Switzerland; ht. 5 ft. 2 in.; wt. 128 lb.; hair, blond; eyes, blue gray; complexion, fair; recreations, motoring, swimming, golf and riding; previous career, stage, vaud. and mus. com. in Australia over two years; latest picture, "The Man of Power," Fox.

Began stage career at age of 8; in pictures since she was 14; first Australian screen star, apearing in productions of the Australian Biograph Co.; then with Universal-Bluebird in U. S. in "Nobody's Wife" and others.

LUTHER, Anna; ad. Ivan, N. Y.; b. Newark, N. J., 1894; ed. there; previous career, no professional experience; latest picture, "Moral Suicide," Ivan.

Screen career, Lubin, Selig, Keystone, Fox; lead opp. George Walsh in "The Beast," "Hell a Poppin' Valentine" and "The Island of Destiny"; lead in Foxfilm Comedy, "Her Father's Station."

Actresses—M

McGOWAN, Roxanna, comedienne; ad. 1692 S. Kingsley Dr., Los Angeles, Cal.; b. March 15, 1899; ed. private schools, Chicago, Philadelphia and Paris; not married; ht. 5 ft. 4 in.; wt. 124 lbs.; hair, red brown; eyes, gray blue; complexion, fair; recreations, riding, reading, French and music; previous career, six months with stock co., played leads; latest picture, "Her Screen Idol" with Ford Sterling.

For two years has been with Mack Sennett; leaving the comedy field to play in drama.

MacLAREN, Mary (MacDonald); Universal; ad. Universal, N. Y.; recreations, all outdoor sports; previous career, stage, stk. and mus. com.; latest picture, "Vanity Pool," Universal.

Screen career, with Horsley, "Forbidden" and others; Universal, "The Model's Confession" and others.

MALONE, Molly; ad. 6611 St. Francis Court, Los Angeles, Cal.; b. Denver, Colo.; ed. Denver and South Africa; not married; ht. 5 ft. 2 in.; wt. 110 lbs.; hair, chestnut brown; eyes, brown; complexion, fair; accomplishments, painting and pastels; recreations, riding, dancing, tennis; previous experience, none; latest picture, "The Scarlet Drop," Universal.

MARKEY, Enid; ad. 245 W. 51st St., N. Y.; b. Dillon, Col., 1896; ed. Denver; not married; ht. 5 ft. 4 in.; wt. 119 lbs.; hair, dark; eyes, brown; complexion, fair; recreations, motoring and riding; accomplishments, musician, singer and speaks French; previous career, stage, Burbank and Morosco stock cos. and with Nat Goodwin in "Oliver Twist"; latest picture, "Romance of Tarzan" with Elmo Lincoln.

Screen career, Ince "Civilization," and other Triangle prods.; Fox "The Yankee Way"; Corona "The Curse of Eve"; National "Tarzan of the Apes" and others.

MARSH, Mae; Goldwyn; ad. Goldwyn, N. Y.; sister, Marguerite Marsh; b. Madrid, N. M., 1897; ed. San Francisco; ht. 5 ft. 3 in.; hair, auburn; eyes, gray; latest picture, "Hidden Fires," Goldwyn.

Screen career, one of D. W. Griffith's Biograph stk. co.; also with him at Reliance-Majestic and Fine Arts; co-starred in many pictures with Robert Harron; appeared in "Birth of a Nation," "Intolerance" and others; starred by Fine Arts in "Hoodoo Ann" and others; Goldwyn, "Sunshine Alley" and others.

MARSH, Marguerite; ad. B. A. Rolfe Prod., 18 E. 41st St., N. Y.; sister, Mae Marsh, screen star; b. Lawrence, Kan., 1892; ed. San Francisco and Los Angeles; ht. 5 ft. 2 in.; wt. 120 lbs.; hair, auburn; eyes, dark blue; complexion, fair; accomplishments, painting and music; previous career, stage two seasons with Raymond Hitchcock, Morosco stk. in Los Angeles; latest picture, "The Master Mystery," Rolfe serial, with Houdini.

Began screen career with Biograph under D. W. Griffith; Essanay, leads opp. G. M. (Broncho Billy) Anderson; in 1912 joined Eastern Majestic, playing with Fred Mace; then to Reliance; Fine Arts, "Casey at the Bat" and "Mr. Goode, the Samaritan," both with De Wolf Hopper; now with B. A. Rolfe Productions.

MARTIN, Vivian; Paramount; ad. Morosco, Los Angeles, Cal. b. Grand Rapids, Mich.; previous career, stage; latest picture, "Miranda Smiles," Paramount.

Screen career, starred by World in "Little Miss Brown," "Over Night" and others; Fox, "A Modern Thelma"; Morosco-Pallas, "Molly Entangled" and others.

MASON, Shirley; Paramount; ad. 3053 Perry Ave., N. Y.; sister of Viola Dana; b. Brooklyn, 1901; ed. privately; ht. 5 ft.; wt. 94 lbs.; hair, brown; eyes, lt. gray; recreations, riding and swimming; accomplishment, music; previous career, stage; latest picture, "Good-Bye Bill," Paramount.

Screen career, Edison, "Celeste of the Ambulance Corps," and others; McClure, featured in "Seven Deadly Sins" series; K. E. S. E., "Cy Whittaker's Ward" and others.

MAY, Ann; ad. Keeney Feautures; ad. Keeney, N. Y.; b. and ed. Cincinnati, O.; latest picture, "The Family Honor," Keeney.

MEREDITH, Lois; ad. at present engaged in entertainment work for soldiers in France; b. 1898; ed. New York; not married; ht. 5 ft. 3 in.; wt. 120 lbs.; hair, auburn; eyes, blue; complexion, fair; recreations, riding and cross-country walking; accomplishments, linguist, singing and dancing; previous career, stage; latest picture, "On the Quiet," with Jack Barrymore.

Entered pictures with Morosco-Paramount, appearing with Owen Moore in screen version of "Help Wanted"; Lasky, "The Woman";

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Vera Castle in Real Life Vera Collins

Metro, "An Enemy of Society"; World, "The Antique Dealer"; Mutual, "The Girl Who Can Cook"; Mutt, "In the Hands of the Law"; Pathe, "The Precious Packet"; Superlative, "A Voice in the Mist"; Vitagraph, "Over the Top."

MERSEREAU, Violet; Universal; ad. Universal, Ft. Lee, N. J.; b. and ed. N. Y.; ht. 5 ft. 4 in.; wt. 115 lbs.; hair, golden; eyes, blue; recreations, outdoor sports; previous career, stage, child parts in stk.; on tour with Margaret Anglin; late picture, "Souls United," Universal.

Screen career, Nestor and Famous Players, now with Universal, "Princess Tatters" and others.

MINTER, Mary Miles; American; ad. American, Santa Barbara, Cal.; b. Shreveport, La., 1902; ed. privately; ht. 5 ft. 2 in.; wt. 112 lbs.; hair, golden; eyes, blue; previous career, stage, child parts with Nat Goodwin and others; in title role of "The Littlest Rebel"; late picture, "The Mate of Sally Ann," American.

Screen career, Frohman, "The Fairy and the Waif"; Metro, "Barbara Frietchie"; American, "Melissa of the Hills" and others.

MURDOCK, Ann; ad. Empire All Star, Glendale, L. I.; b. N. Y., 1891; ed. Philadelphia; previous career, stage, star in Frohman prods.

Screen career, with Essanay, "Captain Jinks"; Edison, "Where Love Is"; McClure, "Envy" in "Seven Deadly Sins" series; Empire All-Star, "The Imposter" and others.

MURRAY, Mae; ad. Lasky, Hollywood, Cal.; previous career, stage, mus. com.; late picture, "A Mormon Maid," Lasky.

Screen career, Lasky, "Sweet Kitty Bellairs," "To Have and to Hold"; Famous Players, "The Big Sister," "The Primrose Ring"; Universal, "Princess Virtue" and "Face Value."

MYERS, Carmel; ad. Universal City, Cal.; b. San Francisco, 1901; ed. Los Angeles; not married; ht. 5 ft. 6 in.; wt. 124 lbs.; hair, brown; eyes, green; complexion, dark; recreations, golf, tennis, swimming and motoring; previous career, school no stage experience; latest pictures, "A Society Sensation" and "My Unmarried Wife," Universal.

Lead opp. Wilfred Lucas in "A Love Sublime"; she played opp. Harold Lockwood in "The Haunted Pajamas," Metro, and then signed a star's contract with Universal which terminates in May, 1919.

Actresses—N

NAZIMOVA, Mme. Alla; ad. Metro, N. Y.; b. Talta, Crimea, Russia; ed. Geneva, and St. Petersburg Convent, Odessa; previous career, stage stk. in Kerson and Vilna, Russia; played "Trilby," "The Second Mrs. Tanqueray" in Petrograd; first appeared in N. Y. in 1905, presenting "A Doll's House"; latest picture, "Eye for Eye," Metro, and others.

Screen career, Brenon-Selznick, "War Brides"; Metro, "God's Message" and "Eye for Eye."

NESBIT, Evelyn; Fox; ad. Fox, 130 W. 46th St., N. Y.; previous career, stage, mus. com.; latest picture, "Woman! Woman!" Fox.

Screen career, Fox, "The Woman Who Gave," "I Want to Forget."

NILSSON, Anna Q.; ad. 533 W. 112th St., N. Y.; b. Ystad, Sweden; ed. Sweden; previous career, stage in Europe and U. S.; latest picture, "Cheating Cheaters," Select.

Has been in pictures since 1911; with Kalem, Fox, Kleine and World; Arrow-Pathe, "Who's Guilty?"; Ivan, "Her Surrender"; Art Dramas, "Infidelity"; Selznick, "The Court of St. Simon."

NORMAND, Mabel; ad. Goldwyn, N. Y.; b. Boston; hair, dark; eyes, brown; latest picture, "Sis Hopkins," Goldwyn.

Screen career, Vitagraph and Biograph; first gained prominence in Keystone comedies dir. by Mack Sennett; appeared in several comedies with Charles Chaplin; co-starred with Roscoe Arbuckle as Fatty and Mabel; headed Mabel Normand Feature Film Co., starring in "Pat," "Mickey" and others; Goldwyn, "Joan of Plattsburg."

Actresses—O

OSBORNE, Baby Helen Marie; Pathe; Diando Film Corp., Glendale, Cal.; b. 1911; late picture, "Tears and Smiles."

Screen career, Pathe, "Little Mary Sunshine," "Joy and the Dragon," "Twin Kiddies"; Lasalida-Pathe, "When Baby Forgot," "Baby Pulls the String"; Diando, "A Little Patriot" and "Very Young Love."

OWEN, Seena (Signe Auen); ad. Artcraft, Los Angeles, Cal.; wife of George Walsh, Fox star; b. Spokane, Wash.; ed. Bruno Hall, Spokane, and Copenhagen, Denmark; previous career, six weeks stage stk., San Francisco; latest picture, "Branding Broadway," Artcraft, with William S. Hart.

Screen career from 1914 with Kalem, Reliance-Majestic, Fine Arts—"Martha's Vindication" and Madame Bo-Beep"; Fox, "The Yankee Way"; now with Artcraft.

Actresses—P

PEARSON, Virginia; Virginia Pearson Films, Inc., N. Y.; wife of Sheldon Lewis; b. Louisville, Ky., 1888; ed. there; ht. 5 ft. 7½ in.; wt. 145 lbs.; hair, dk. brown; eyes, dk. blue; recreations, riding and motoring; accomplishment, painting; previous career, stage, stk.; as the vampire in "A Fool There Was," with Robert Hilliard; followed Mme. Dorsiet in William Faversham's orig. prod., "The Hawk"; latest picture, "Buchanan's Wife."

Screen career, with Famous Players, "The Aftermath"; Vitagraph, "The Vital Question"; Fox, "All for a Husband" and others.

PETROVA, Olga; Petrova Pictures; ad. 25 W. 44th St., N. Y.; married; b. Warsaw, Poland; ed. Brussels, Paris, London; ht. 5 ft. 5 in.; wt. 130 lbs.; hair, red; eyes, green; previous career, stage from age of 20; Shakespearean rep., also Ibsen, Bernstein and Strindborg in Europe; American debut at Follies Bergere, N. Y., under mgmt. Henry B. Harris; starred under Shubert mgmt. in "Panthea" and "The Revolt"; latest picture, "The Tiger Woman," Petrova Pictures.

Screen career, Metro, "The Soul of a Magdalene" and others; Lasky, "The Law of the Land"; Petrova Pictures, "Daughter of Destiny."

PICKFORD, Mary; ad. 56 Fremont Place, Los Angeles, Cal.; b. Toronto, Can.; ed. by tutors; married to Owen Moore; sister Lottie and brother Jack in pictures; ht. 5 ft.; wt. 100 lbs.; hair, blond; eyes, hazel; complexion, fair; recreations, patriotic activities, swimming and motoring; previous career, stage; latest picture, "Captain Kidd, Jr."

Began in stage stock at age of five and at nine was starred in "The Fatal Wedding"; was Belasco star in "A Good Little Devil"; first played on screen with Biograph under D. W. Griffith; first five-reeler was "In the Bishop's Carriage," Famous Players; others are "Johanna Enlists," "Stella Maris."

PURVIANCE, Edna; First Nat'l; ad. Engstrum Apts., Los Angeles, Cal.; b. Lovelock, Nev., 1895; ed. Vassar Coll.; ht. 5 ft. 5 in.; wt. 140 lbs.; hair, blond; eyes, blue; recreations, expert horsewoman and driver; previous career, amateur theatricals; latest picture, "Shoulder Arms," First Nat'l, with Charles Chaplin.

Was discovered by Chaplin and has since been his leading woman in Essanay, "Carmen," "Police"; Lone Star-Mutual, "The Immigrant," and others; now with Chaplin-First Natl.

PRETTY, Arline; ad. Pathe, N. Y.; b. Washington, D. C., 1893; ed. there; ht. 5 ft. 5½ in.; wt. 125 lbs.; hair, lt. brown; eyes, gray; complexion, light; previous career, stage, ingenues and leads with Columbia Players, Washington; late picture, "The Hidden Hand," Pathe.

Screen career, Imp, Universal, Artcraft, "In Again, Out Again" with Douglas Fairbanks; Pathe.

Actresses—R

REED, Florence; United Picture Theatres; ad. 1600 Broadway, N. Y.; daughter of the late Roland Reed; b. Philadelphia, 1883; ed. Sacrecolus Convent; previous career, stage, stk. and many prods.; appeared with Walker Whiteside; starred in "The Painted Woman," and other plays; late picture, "Wives of Men" U. P. T.

Screen career, Pathe "At Bay" and others; Brenon, "Lucretia Borgia"; Today Film Corp. "Today"; Harry Rapf "The Struggle Everlasting."

RHODES, Billie; National Film; ad. 1704 St. James Court, Hollywood Blvd., Hollywood, Cal.; b. — and ed. San Francisco; ht. 5 ft.; wt. 106 lbs.; hair, brown; eyes, brown; recreation, swimming and riding; previous career, stage, on Orpheum Circut, soubrette in "Babes in Toyland"; latest picture, "The Girl of My Dreams," National.

Screen career, leads in dramas and comedies; with Kalem, Universal, and with Christie comedies, "His Model Wife" and others; Strand-Mutual, "For Sweet Charity" and others.

RICH, Vivian; ad. 1323 N. Martel Ave., Hollywood, Cal.; sister on legitimate stage; b. in the South; ed. Boston, Los Angeles and Europe; ht. 5 ft. 4½ in.; wt. 115 lbs.; hair, brown; eyes, dk. brown; complexion, light; recreations, riding, golf and tennis; accomplishments, musician and dancer; previous career, one season with Gus Edwards in vaud.; latest picture, "Judgment Is Mine," with Mitchell Lewis.

With American Film Co. more than three years, greater part of that time heading her own company. Three years ago joined Fox and appeared in all-star productions. Has played leads oposite William Farnum and co-starred with J. Warren Kerrigan and Wallace Reid.

ROLAND, Ruth; Pathe; ad. Pathe, N. Y.; recreations, outdoor sports; accomplishments, singing and music; latest picture, "The Long Arm," Pathe.

Screen career, Pathe, serials, "Who Pays?" "The Red Circle," "The Neglected Wife," "The Price of Folly" and "Hands Up!"

RUBENS, Alma; Triangle; ad. Culver City, Hollywood, Cal.; b. San Francisco; ht. 5 ft. 7 in.; wt. 130 lbs.; hair, black; eyes, dark; accomplishment, domestic science; late picture, "Regenerates," Triangle.

Screen career, Triangle, "Reggie Mixes In," "The Passion Flower," "Gown of Destiny" and others.

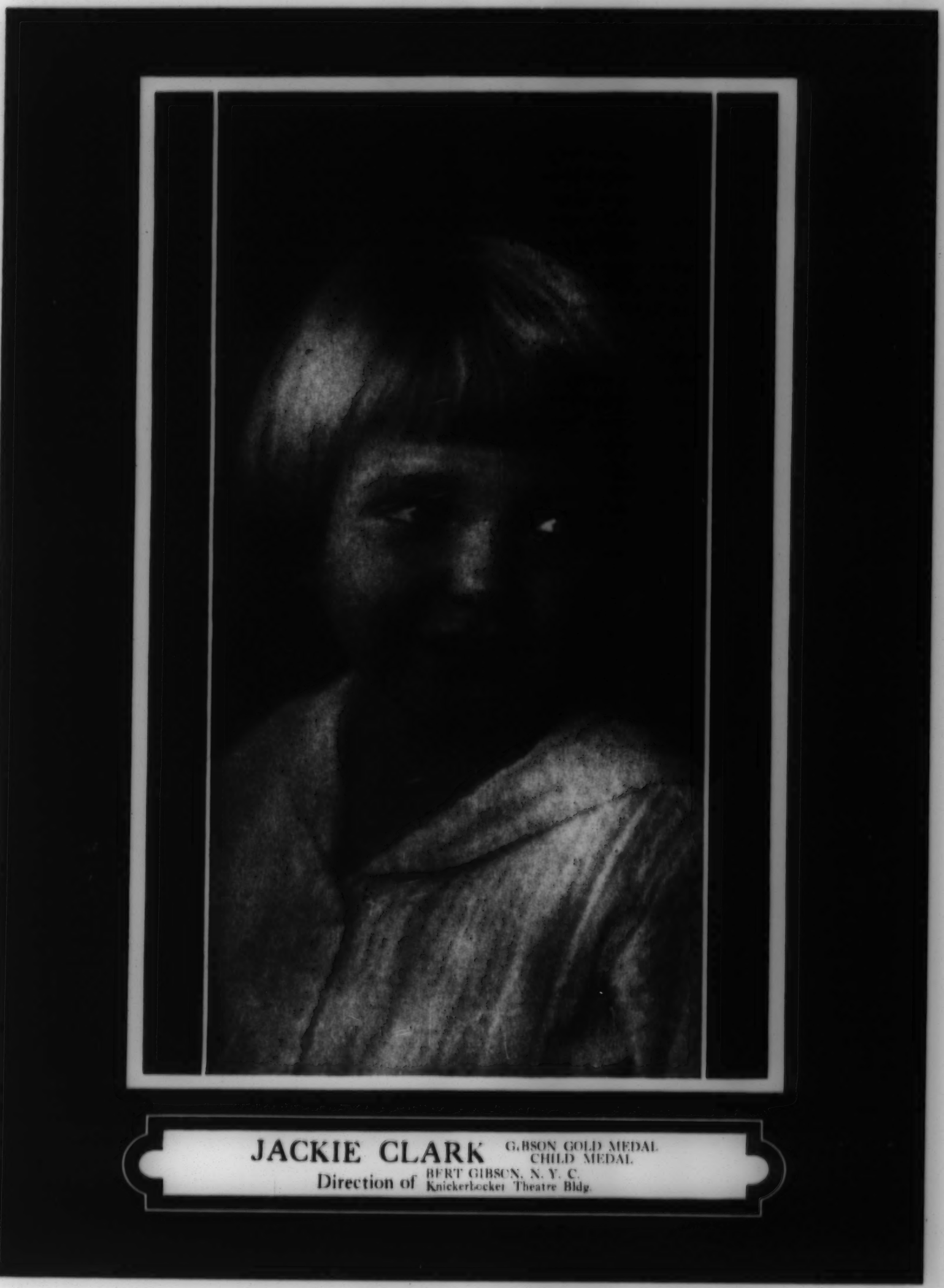
Actresses—S

SAIS, Martin; ad. 1019 Verdugo Rd., Glendale, Cal.; b. Marin Co., Cal.; ed. Notre Dame Acad., San Jose; ht. 5 ft. 4 in.; wt. 130 lbs.; hair, brown; eyes, hazel; complexion, fair; recreations, all outdoor sports; accomplishments, singing; previous career, one season vaud. latest picture, "His Birthright," with Sessue Hayakawa.

Began screen career with Kalem with which company she worked 6 years, being starred the last two; specialized in Western serials, "The American Girl" and others; played opp. Hayakawa in "The City of Dim Faces"; feminine lead in "His Birthright," joined Universal in "The Vanity Pool," all-star cast.

SCOTT, Mabel Juliene; ad. 600 W. 187th St., N. Y.; b. Minnesota, 1895; ed. Minneapolis; ht. 5 ft. 6 in.; wt. 125 lbs.; hair, brown; eyes, hazel brown; complexion, fair; recreations, riding, swimming, motoring and hunting; accomplishments, elocution, dramatic reading and painting; previous career, stage, stk. in Omaha and other cities; co-starred with Paul Gilmore and Fiske O'Hara; vaud.; leading woman; 1st st picture, "Ashes of Love," Abramson, with James K. Hackett and Effie Shannon.

Screen career, lead in "The Barrier"; lead in "The Sign Invisible," an Edgar Selwyn prod.; co-starred with Niles Welch in "Reclaimed"; appeared in "Ashes of Love" for Abramson, and is now with International.



JACKIE CLARK GIBSON GOLD MEDAL CHILD MEDAL

Direction of BERT GIBSON, N. Y. C. Knickerbocker Theatre Bldg.

SEDGWICK, Josie; Triangle; ad. Culver City, Hollywood, Cal.; b. Galveston, 1896; ed. there; ht. 5 ft. 5½ in.; wt. 135 lbs.; hair, brown; eyes, gray-green; previous career, stage, vaud.

Screen career, Lubin, "The Eagle's Nest"; Universal, Triangle, "The Strange Weakling" and others.

SELWYNNE, Clarissa; ad. Boulward Apts., Hollywood, Cal.; b. London, England; ed. there; widow; ht. 5 ft. 6 in.; wt. 135 lbs.; hair, brown; eyes, brown; complexion, medium; recreation, reading; previous career, stage; latest picture, "The Scarlet Strain."

Played 15 years in England and America under Sir F. R. Benson, Arthur Bourchier, Lyn Harding, Joseph Brooks, etc.; played leads and characters with World, Selig, Pallas, Metro and Universal.

SHIPMAN, Nell; Ernest Shipman Pictures; ad. 17 E. 44th St., N. Y.; hair, brown; complexion, dark; accomplishment, scenario writer; previous career, stage, vaud. "Piano Fiends"; featured in "The Barrier"; stk.; latest picture, "A Tiger of the Sea," Shipman.

Screen career, Fox, Vitagraph, "Through the Wall" and others; Lasky, leads with Lou Tellegen; starring in pictures by James Oliver Curwood.

SISSON, Vera; Maxwell Films; ad. 105 W. 104th St., N. Y.; b. Salt Lake City, 1895; ed. Denver, Col.; ht. 5 ft. 3 in.; wt. 120 lbs.; complexion, fair; recreations, outdoor sports; accomplishments, music; previous career, school, no professional experience; latest picture, "The Married Virgin," General.

Screen career began with Universal; soon became leading woman, playing leads opp. J. Warren Kerrigan for 18 mos., during which time she appeared in "The Man from Nowhere" and others and first 6 episodes of "Terrence O'Rourke" series; joined Biograph in 1915, "The Laurel of Tears"; Metro, "Paradise Garden"; Lamaree, "The Blackmailers."

SNOW, Marguerite; ad. 220 W. 98th St., N. Y.; wife of James Cruze; b. Savannah, Ga., 1892; ed. Loretta Heights Acad., Denver; ht. 5 ft. 5 in.; wt. 105 lbs.; hair, brown; eyes, brown; recreations, motoring, riding and golf; previous career, stage since 1907; with James O'Neill, J. W. Gaites, Delamater and Norris, Walter Lawrence; leads, "Road to Yesterday" and other stage prods.; latest picture, "The Eagle's Eye," Wharton serial.

Screen career, Thanhouser, "Million Dollar Mystery" and others; Metro, "Notorious Gallagher" and others; Ivan, "Faded Flower"; Artcraft, "Broadway Jones"; Pathe, "Hunting of the Hawk."

STEVENS, Emily; Metro; ad. 50 W. 67th St., N. Y.; niece of Mrs. Fiske; b. N. Y.; previous career, began on stage with Mrs. Fiske; "Tess," "Divorcons," "Man and Superman," "The Devil"; Broadway star in "The Unchastened Woman"; late picture, "The Slacker," Metro.

Screen career, Metro, "Wheels of Justice" and others.

STEWART, Anita; Anita Stewart Pictures; ad. Hollywood, Cal.; sister of Lucille Lee Stewart, screen star; b. Brooklyn, 1896; ed. Erasmus Hall High Sch., Brooklyn; previous career, school; hair, light; eyes, brown; complexion, fair; recreations, outdoor sports; latest picture, "In Old Kentucky."

Began screen career with Vitagraph, being starred in "Babette," "The Combat" and others; now leading her own co. under dir. Lois Weber, and releasing through First Natl.

STEWART, Lucille Lee; ad. Brightwaters, L. I.; wife of Ralph Ince, director, and sister of Anita Stewart, screen star; ht. 5 ft. 4 in.; hair, blond; eyes, dark blue; complexion, fair; recreations, riding and swimming; previous career, vaud.; latest picture, "Five Thousand an Hour," Metro, with Hale Hamilton.

Began screen career with Biograph; Vitagraph, "The Destroyers" and others; now with Metro.

STONEHOUSE, Ruth; ad. 321 Laurel Canyon, Hollywood, Cal.; b. Denver, Col., 1894; ed. Monticello Seminary, Godfrey, Ill.; married to Joseph Anthony Roche; ht. 5 ft.; wt. 105 lbs.; hair, brown; eyes, brown; complexion, olive; recreations, riding, swimming, dancing and all sports; previous career, vaud.; latest picture, "The Master Mystery," with Houdini.

Started screen career in 1911 with Essanay at $12 per week, playing small parts; later played in lead with Francis X. Bushman; "Slim Princess" and "Alster Case," Essanay; "The Edge of the Law" and others, Universal; "A Phantom Husband," Triangle; now with B. A. Rolfe Productions.

STORY, Edith; Metro; ad. Metro, N. Y.; recreations, outing sports, expert horsewoman; hair, dark; eyes, dark; complexion, dark; latest picture, "The Silent Woman," Metro.

Screen career, Vitagraph, "An Enemy to the King" and many others; Metro, "The Legion of Death" and others.

SWANSON, Gloria; ad. 1334 Harper Ave., Los Angeles, Cal.; b. Chicago; age 19; ed. Chicago and Porto Rico; not married; ht. 5 ft. 2 in.; wt. 112 lbs.; hair, reddish brown; eyes, blue; complexion, olive; recreations, hunting, fishing, rifling and dancing; previous career, school; latest picture, "Wife or Country."

Co-starred with Bobby Vernon for a year and a half in Keystone comedies; made eight features for Triangle; father is captain in U. S. Army and is now in France.

SWEET, Blanche; ad. Harry Garson, Aeolian Bld., N. Y.; b. Chicago; ed. Berkeley Coll., Cal.; ht. 5 ft. 5 in.; wt. 130 lbs.; blond; previous career, stage, with Gertrude Hoffman, Chauncey Olcott and others; latest picture, "The Unpardonable Sin."

Screen career, Griffith-Biograph, "Judith of Bethulia"; Lasky, "The Evil Eye" and others.

Actresses—T

TALMADGE, Constance; Selznick; ad. Selznick, N. Y.; sister of Norma Talmadge; b. Brooklyn, 1900; ed. Erasmus Hall High Sch., N. Y.; ht. 5 ft. 6 in.; wt. 120 lbs.; hair, golden; eyes, brown; recreations, driving, swimming, dancing; latest picture, "A Lady's Name," Selznick.

Screen career, Vitagraph, Triangle, "The Matrimania" and others; Selznick, "The Honeymoon" and others.

TALMADGE, Norma; ad. 318 E. 48th St., N. Y.; sister, Constance Talmadge, Select Picture Star; b. Niagara Falls, N. Y., 1896; ed. Brooklyn; married to Joseph Schenck; recreations, golfing, tennis, swimming and motoring; latest picture, "The Heart of Wetona."

Screen career began with Vitagraph; cast for a big role in Vitagraph's preparedness spectacle, "The Battle Cry of Peace" and scored a hit; Fine Arts, "The Social Secretary" and others. Joseph M. Schenck then organized the Norma Talmadge Film Corp. and made her the head of her own producing company; starred in "The Forbidden City" and others. Now appearing in a series of original photoplays by Eugene Walter.

TELL, Olive; Metro; ad. 228 W. 71st St., N. Y.; b. N. Y.; ed. France; ht. 5 ft. 5½ in.; wt. 127 lbs.; hair, brown; eyes, blue; recreations, riding, golfing, fishing and bead collecting; previous career, Sargent Sch. of Acting, N. Y. stk., and prods. "Under Pressure" and others; latest picture, "To Hell With the Kaiser," Metro.

Screen career, World, "Who Is Sylvia?"; Selznick, "The Silent Master"; Empire All-Star-Mutual, "The Smugglers" and others.

THEBY, Rosemary; Francis Ford Prods.; ad. Virginia Apartments, Hollywood, Cal.; wife of Harry Myers, screen comedian, and sister of Mary Charleson (Mrs. Henry B. Walthall), screen star; b. St. Louis, Mo., 1892; ed. Sargent Dramatic Sch.; ht. 5 ft. 5 in.; wt. 122 lbs.; hair, dark brown; eyes, hazel; recreations, riding, swimming and motoring; previous career, school; latest pictures, "The Master Mystery," serial with Francis Ford, and "Love's Pay Day," Triangle.

Screen career, Vitagraph, Reliance, Lubin, Vim; appeared in a number of two-reel comedies with Harry Myers; "The Good Stenographer" and others; Pathe, "The Delicatessen Mystery"; Universal, "The Winged Mystery."

THOMAS, Olive; ad. care F. Ziegfeld, jr., N. Y.; wife of Jack Pickford; b. Charleroi, Pa., 1898; ed. Pittsburg; ht. 5 ft. 3 in.; wt. 118 lbs.; hair, brown; eyes, blue; complexion, light; previous career, stage, mus. com. and "Frolic" revues; latest picture, "Betty Takes a Hand," Triangle.

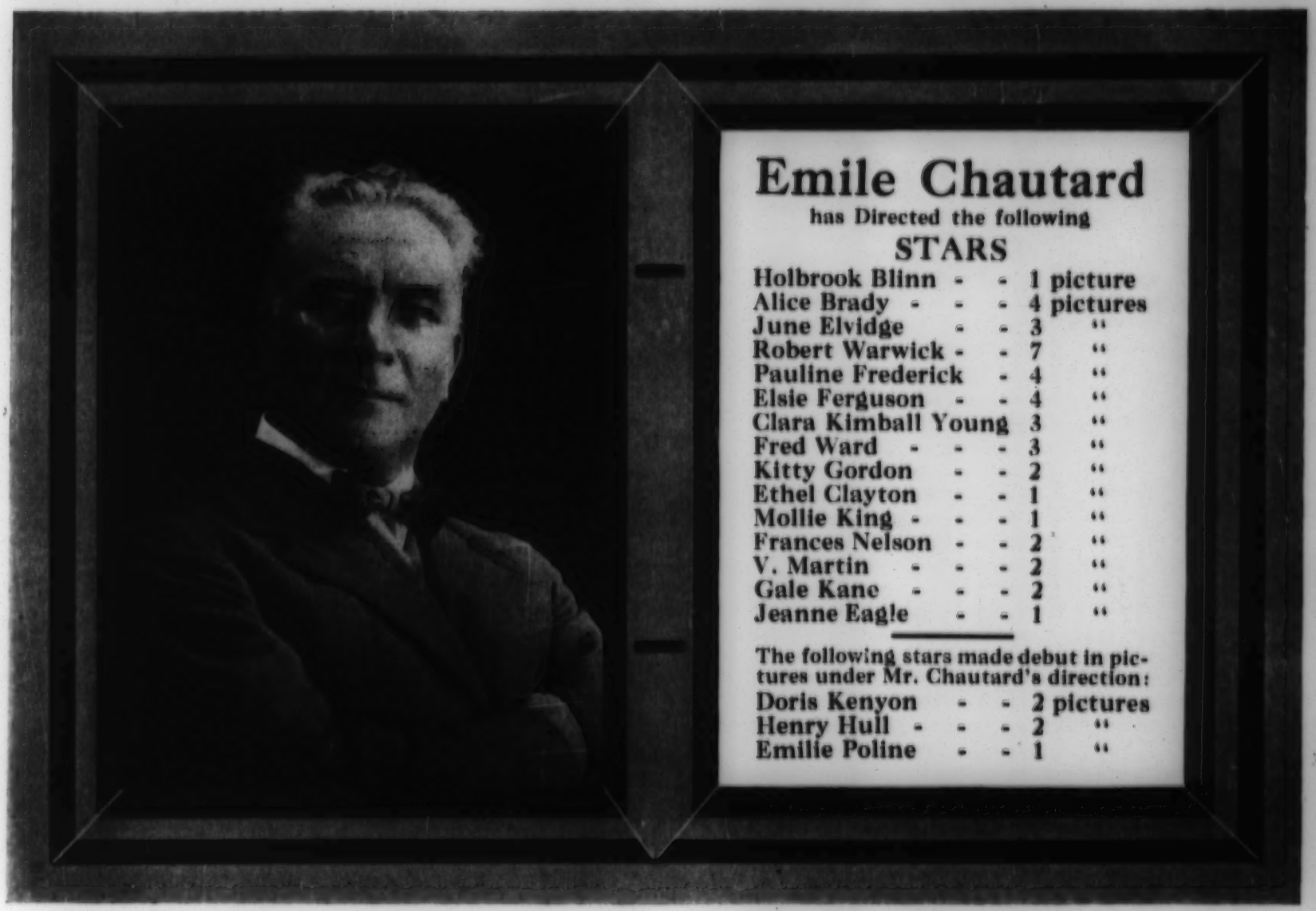
Screen career, Famous Players, Ince-Triangle; has left screen temporarily and is returning to stage.

Actresses—W

WALKER, Charlotte; Fox; ad. 1451 Broadway, N. Y.; wife of Eugene Walter, playwright; b. Galveston, Tex., 1878; ed. Galveston; previous career, stage from 1895; recent appearances as star in "The Better Way" and others; latest picture, "Every Mother's Son," Fox.

Screen career, with Lasky, "Out of Darkness" and "The Trail of the Lonesome Pine"; McClure, "Sloth" in "Seven Deadly Sins" series; Mutual, "Partners"; Julius Steger, "Just a Woman."

WALKER, Lillian; Lillian Walker Pict. Corp.; ad. 501 5th Ave., N. Y.; b. Brooklyn; ed. there; ht. 5 ft. 1½ in.; wt. 120 lbs.; hair, blond; eyes, blue; recreations, swimming, riding and motoring; accomplishments, writing; previous career,


Emile Chautard
has Directed the following
STARS
Holbrook Blinn - - 1 picture
Alice Brady - - - 4 pictures
June Elvidge - - 3 "
Robert Warwick - - 7 "
Pauline Frederick - 4 "
Elsie Ferguson - - 4 "
Clara Kimball Young 3 "
Fred Ward - - - 3 "
Kitty Gordon - - 2 "
Ethel Clayton - - 1 "
Mollie King - - - 1 "
Frances Nelson - - 2 "
V. Martin - - - 2 "
Gale Kane - - - 2 "
Jeanne Eagle - - 1 "
The following stars made debut in pictures under Mr. Chautard's direction:
Doris Kenyon - - 2 pictures
Henry Hull - - - 2 "
Emilie Poline - - 1 "

John Bowers
Leads with
Goldwyn
Sincerely Yours
John Bowers

Season's Greetings
from
Norma Talmadge

photographer's model; stage, stk. and vaud.; latest picture, "Embarrassment of Riches," Walker.

Screen career, Vitagraph, "Star Gazer" and others; Ogden, "Grain of Dust."

WARD, Fannie; Pathe; ad. Pathe, N. Y.; wife of Jack Dean; b. St. Louis, 1875; ht. 5 ft. 1 in.; wt. 125 lbs.; hair, fair; eyes, blue; previous career, stage from 1890; Broadway prods.; on tour.

"Madame President" and others; vaud.; latest picture, "The Narrow Path," Pathe-Astra.

Screen career, Lasky, "The Winning of Sally Temple," and others; Pathe, "The Yellow Ticket."

WEHLEN, Emmy; Metro; ad. Metro; ed. Vienna and London; ht. 5 ft. 4 in.; wt. 115 lb.; hair, blond; eyes, brown; previous career, stage, with London Gaiety Co.; Daly's, London, lead in "Merry Widow," and in U. S. "Tonight's the Night," and others; latest picture, "Sylvia on a Spree," Metro.

Screen career, with Metro, "The Outsider," and others.

WESTOVER, Winifred; American; ad. American, Los Angeles, Cal.; b. San Francisco, 1899; ed. Dominican Coll., San Rafael, Cal.; ht. 5 ft. 3 in.; wt. 130 lb.; hair, blond; eyes, dk. blue; complexion, light; latest picture, "When a Man Rides Alone," American.

Screen career, Fine Arts, "The Microscope Mystery," "Jim Bludso" and others.

WHITE, Pearl; Pathe; ad. Pathe, N. Y.; b. Missouri; recreations, riding, swimming, motoring and all athletic sports; previous career, stage, played Little Eva in "Uncle Tom's Cabin"; latest picture, "The Lightning Raiders," Pathe, serial.

Screen career, first appeared in Westerns; Pathe serials, "Perils of Pauline," "Elaine" series, "Iron Claw," and others.

WHITNEY, Claire; ad. 50 Morningside Ave., N. Y.; b. and ed. N. Y.; ht. 5 ft. 4 in.; wt. 125 lbs.; hair blond; eyes, dk. blue; complexion, fair; recreations, riding, swimming, golf and motoring; previous career, stage, a one-act vaud., mus. com., and sketch "Little Mother"; also in stock; latest picture, lead in "The Man Who Stayed at Home," Metro.

Screen career, from 1909 leading woman with Robert Edeson and others; Biograph, Fox, "Thou Shalt Not Steal" and others; Select, "Shirley Kaye."

WILLIAMS, Kathlyn; ad. 264 S. Kingsley Dr., Los Angeles, Cal.; b. Butte, Mont.; ed. Wesleyan Univ. and New York School of Dramatic Art; married to Charles F. Eyton; ht. 5 ft. 6½ in.; wt. 139 lbs.; hair, blond; eyes, blue gray; complexion, fair; recreations, horseback riding and swimming; previous career, stage; latest picture, lead in "We Can't Have Everything."

On stage under management of Willard Mack and others; leading roles for Biograph, Selig, Pallas-Morosco and Paramount. Played leads in "The Highway of Hope" and others.

Actresses—V

VALKYRIEN, Valda; ad. care Harry Sanger, 516 5th Ave., N. Y.; b. Copenhagen, Denmark, 1897; ed. Copenhagen; not married; ht. 5 ft. 4 in.; wt. 128 lbs.; hair, gold; eyes, blue; complexion, fair; recreations, all kinds of sports; accomplishments, sings, dances and models in clay; previous career, dancer; latest picture, Thomas Dixon's "Comrades."

Came to U. S. four years ago and became member of Thanhouser Stock Co.; has also appeared in productions of World and Fox; before entering on screen career was ballet dancer in the Royal Theater at Copenhagen.

Actresses—Y

YOUNG, Clara Kimball; C. K. Y. Co.; ad. 729 Seventh Ave., N. Y.; daughter of Edward Kimball, actor; b. Chicago; ed. St. Xavier's Acad., Chicago; recreations, motoring and yachting; accomplishments, art and music; previous career, stage from age of 3, stk., vaud. and prods.; latest picture, "The Road Through the Dark," C. K. Y. Co.

Screen career, Vitagraph "My Official Wife"; World, "The Feast of Life" and others; Selznick, "The Common Law," and others; with her own co., "The Marionettes," and others.

Directors—A

ABRAMSON, Ivan; Director General, Ivan, 130 W. 46th St., N. Y.; b. and ed. Vilna, Russia; previous career, impresario Ivan Abramson Opera Co., author of many plays for Jewish stage; dir. Jacob P. Adler 15 yrs.

Screen career, Ivan, dir. "Faded Flower," "Girl Who Didn't Care," "Babbling Tongues," and others.

ADOLFI, John G.; Fox; ad. Iroquois Hotel, N. Y.; b. N. Y.; ed. N. Y. and Phil.; previous career, stage with Louis Mann, Clara Lipman, Julia Marlowe, Ethel Barrymore, Dustin Farnum; latest picture, "Queen of the Sea," Fox.

Screen career, leading man Vitagraph; then dir. for Reliance and Universal; dir. for Fox, "Mischief Maker," "Road To Nowhere" and others.

APFEL, Oscar C.; ad. Lambs Club, N. Y.; b. and ed. Cleveland, O.; previous career, stage, producer and dir. Chicago Op. House, Detroit, Cleveland, Pittsburg.

Screen careeer, dir. Edison, Reliance, Pathe, Lasky, Morosco, Fox and Paralta.

Directors—B

BAKER, George D.; ad. Metro, N. Y.; b. Champaign, Ill.; previous career, stage, with Walker Whiteside, David Higgins, McKee Rankin, Nance O'Neil, Grismer and Brady, stk. and vaud., also for 6 yrs. mgr. own attractions.

Screen career, dir. 3 yrs. Vitagraph; now with Metro.

BLACHE, Mme. Alice; b. Paris, 1878; ed. convents in Paris and Geneva; married to Herbert Blache, dir.; screen career, started as sec. to M. Gaumont in Paris; later in charge Gaumont studio, Paris, 1897, Solax 1910 Co.; later with Pathe; prod. and dir. "The Pit and the Pendulum"; with Herbert Blache formed U. S. Amusemt. Co. prod. "The Dream Woman," "House of Cards" and others.

BLACHE, Herbert; ad. 730 Riverside dr., N. Y.; b. London, Eng.; ed. in London and France; married; screen career, Gaumont, Blache, Feature, U. S. Amusement Co., Pathe; dir. Petrova, Edmund Breese, Florence Reed, Mary Miles Minter, Edward Corrigan, Frank Keenan.

BRENON, Herbert; b. Dublin, Ireland, 1880; ed. St. Paul's and King's Coll., London; previous career, stage dir. and owner of m.p. theatre.

Screen career, dir. Universal, "Neptune's Daughter"; Fox, "Daughter of the Gods" and others; Brenon-Selznick, "War Brides" and others; Brenon-Select, "Lone Wolf," "Empty Pockets"; Brenon, "Fall of the Romanoffs."

BRUNTON, Robert A.; ad. Brunton Studios, Los Angeles, Cal.; b. Glasgow, Scotland; ed. London; previous career, stage, scenic artist with Sir Henry Irving at Lyceum Theatre, London; made three tours of America with Irving as scenic dir.; 3 yrs. with Shuberts as scenic artist; 3 yrs. Oliver Morosco scenic artist. Screen career, art dir. and mgr. Ince-Triangle prods.

Directors—C

CABANNE, William Christy; ad. Longacre bld., N. Y.; b. St. Louis, 1888; ed. St. Rose Acad., Culver Mil. Acad.; previous career, U. S. Navy; stage, with Laura Nelson Hall, Wilton Lackaye, Charlotte Walker, Orrin Johnson, Hattie Williams.

Screen career, since 1910, with Biograph, Reliance-Majestic, Fine Arts dir. Fairbanks' first pictures; 5 yrs. chief of staff for David Wark Griffith; then with Metro; now heads own co.

CAPELLANI, Albert; Metro; ad. Metro, N. Y.; b. Paris, 1874.

Screen career, pioneer in m.p. art in Paris; 5 yrs. dir. Paris Pathe studios; 7 yrs. dir. features in Europe; in U. S. dir. for World, Selznick, Mutual and Metro pictures, "Camille," "Common Law" and others.

CAPELLANI, Paul; Metro; ad. Metro, N. Y.; son, Albert Capellani; b. Paris, France; ed. St. Barbe Acad. and Paris Conservatory; grad. with honors in 1900; immediately engaged for Theatre Antoine, Paris; created juvenile roles in many prods.

Screen career, in Paris and U. S., with World, "Camille," "Dark Silence" and others; Selznick, "Common Law," and others; Ivan, "One Law For Both," and others.

CHAUTARD, EMILE, Paramount; ad. 630 Riverside dr., N. Y.; b. and ed. Paris; previous career, leads at Odeon Theatre, Paris, Gymnase Theatre, Ryane Theatre and Theatre Royal.

Screen career, with Eclair in Paris; in U. S. Peerless, dir. "Heart of a Hero," "Friday the Thirteenth"; Thanhouser, Lasky, C. K. Young, Pathe and World.

CHRISTIE, Al E.; Christie Comedies; ad. Hollywood, Cal.; b. London, Ont.; ed. N. Y.; previous career, stage with Wilton Lackaye.

Screen career, gen. mgr. Centaur; for Horsley dir. "Mutt and Jeff" series; Universal, prod. and dir. over 300 comedies, 250 of which he wrote, also 5-reel Broadway U features; now head of Christie and prod. dir.

COLEMAN, Vincent; ad. Green Room Club, N. Y.; nephew of Richard Coleman, old Shakespearean actor; b. N. Y., 1897; ed. there; ht. 5 ft. 11 in.; wt. 172 lbs.; hair, brown; eyes, blue; complexion, fair; recreations, golf, riding and wrestling; previous career, stage, Cecil Spooner and Corse Payton stk.; under mgmt. Frohman, K. & E. and John Cort; supported Arnold Daly; leads for Edith Taliaferro and others; latest picture, "The Law of Nature."

Directors—D

DE MILLE, Cecil B.; dir. gen. Lasky! ad. Hollywood, Cal.; previous career, stage, dramatic actor, dir. and author, "The Genius," "The Royal Mounted" and other plays; prod. number of Belasco successes.

Screen career, prod. mgr.; Lasky, "Joan the Woman," "Anton the Terrible"; Artcraft, "Broadway Jones," "The Little American," "The Devil Stone" and others; latest picture, "The Squaw Man."

DE MILLE, William C.; Lasky; ad. Hollywood, Cal.; b. Washington, D. C., 1878; ed. Horace Mann Sch., Freiburg, Germany, and Columbia Univ.; previous career, playwright, author of "Strongheart," "The Warrens of Virginia," "The Island of the Free," "Classmates" and other stage successes; instructor in Am. Acad. Dram. Arts.

Screen career, Lasky, dir. "The Warrens of Virginia," "The Call of the East," "The Secret Game," and others.

DWAN, Alan; Douglas Fairbanks Film Co.; ad. Hollywood, Cal.; b. Toronto, Can.; ed. Notre Dame Univ.

Screen career, scen. writer, Essanay; scen. ed. and dir. American; dir. Famous Players; dir. Fine Arts, "Fifty-Fifty," "Manhattan Madness"; Selznick, "Panthea"; Goldwyn, "Fighting Odds"; East-

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Director

BLANCHE BATES
in
"THE BORDER LEGION"

JACK SHERRILL
in
"ONCE TO EVERY MAN"

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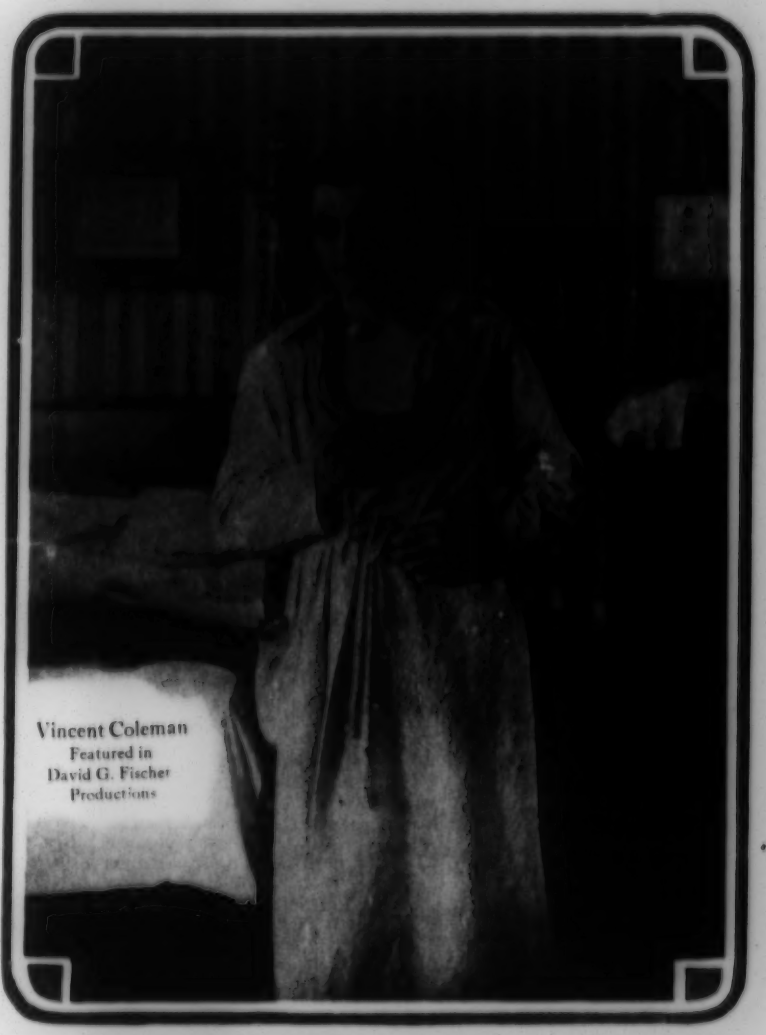
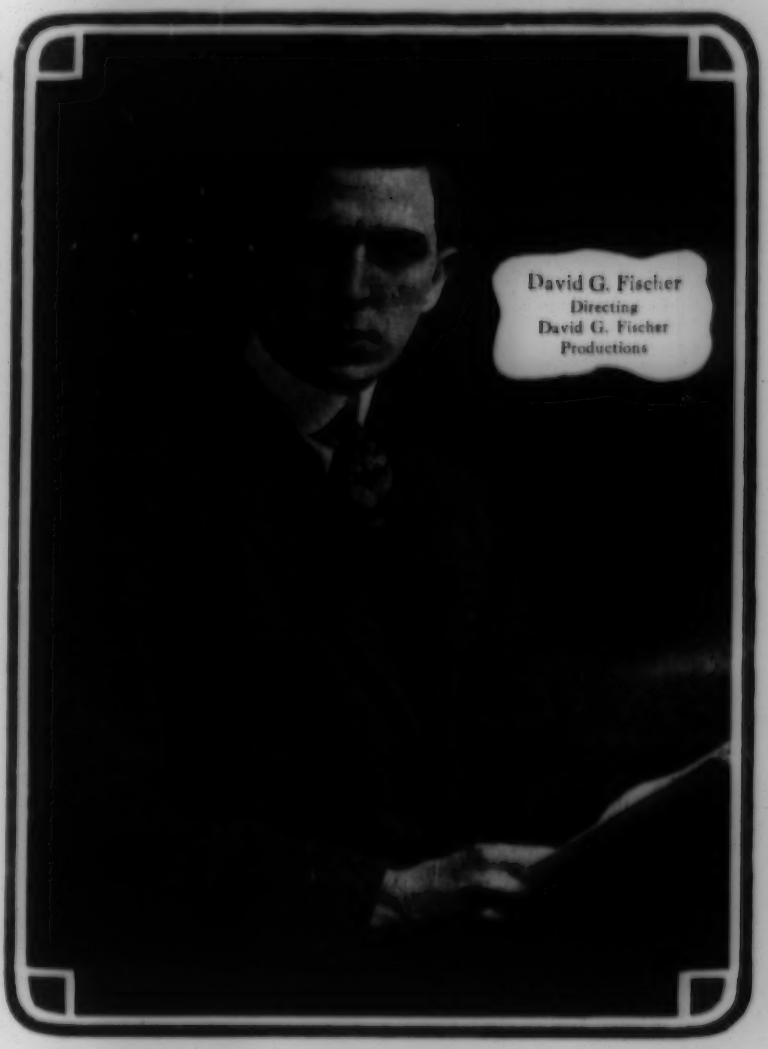


FRANK LOSEE **FAMOUS PLAYER**



ern Triangle, "Man Who Made Good" and others.

DUNCAN, William; also leads; Vitagraph; ad. Vitagraph, Los Angeles, Cal.; b. Scotland; ed. U. S.; ht. 5 ft. 10 in.; wt. 200 lb.; previous career, instructor in Macfadden's Physical Culture Sch.; later estab. own sch.; stage, vaud, with Eugene Sandow; leads in Forepaugh stk.; formed own co.; wrote "The Fifth Generation," "The Sporting Editor."

Screen career, leads and dir. Selig; Vitagraph, "God's Country and the Woman," and others.

Directors—E

EARLE, William P. S.; ad. 33 Woodruff Ave., Brooklyn; b. N. Y., 1884; ed. Barnard Sch. and Columbia Univ.; previous career writer, playwright and photographer.

Screen career, Vitagraph, prod. features, "Womanhood," "Within the Law," "For the Honor of the Crew," and others.

EDWARDS, J. Gordon; Fox; ad. Fox, N. Y.; b. Montreal, Can.; ed. Quebec; previous career, stage, rep., toured U. S. and England with Wilton Lackaye, Amelia Bingham, James K. Hackett; stage dir. and prod. for Fox Acad. of Music, producing 250 plays.

Screen career, dir. Fox, in all Theda Bara pictures.

EMERSON, John; ad. 130 W. 44th St., N. Y.; b. N. Y.; ed. Oberlin Coll. and Northwestern Univ., Chicago; ht. 5 ft. 10½ in.; wt. 140 lbs.; hair, brown; eyes, brown; complexion, dark; recreations, motoring, tennis; accomplishments, singing and piano; previous career, ed. for Episcopal ministry, but quit career for stage; asso. with Mrs. Fiske and other stars; starred in own play, "The Conspiracy"; gen. stage mgr. for Frohman.

Screen career, Triangle, "Old Heidelberg"; "The Flying Torpedo," in which he was starred; dir. Sir Herbert Tree in "Macbeth" for Triangle; many Douglas Fairbanks successes for Triangle and Fairbanks own co.; late John Emerson-Anita Loos Prods., and others, and "When the Boys Come Home" for Paramount.

ESTABROOK, Howard; ad. Lambs Club, N. Y.; b. Detroit, 1884; ed. there; previous career, stage, N. Y. and London successes, "Within the Law," "Little Women," and others.

Screen career, starred by Kleine, World, Pathe, Metro, International; dir. Paramount, Selznick-Select.

Directors—F

FISCHER, David G.; David G. Fischer Prod., N. Y.; previous career, author of "Lavender and Old Lace," "The Master's Violin," "Tomorrow" and other stage successes; dir. Virginia Harned, Julia Marlowe and several stk. cos.

Screen career, 3½ yrs. dir. and star American; dir. Essanay, American-Commerical and Premier; latest release, "The Law of Nature."

FITZMAURICE, George; Pathe; ad. Pathe, N. Y.; b. France.

Screen career, dir. Kleine, "Stop Thief," "Money Master" and others; Pathe, features, "Kick In," "Hunting of the Hawk," "Sylvia of the Secret Service," "The Mark of Cain" and others.

FORD, Francis; also leads; Metro; ad. Metro, N. Y.; b. Portland, Me., 1882; previous career, stage with Amelia Bingham, in stk.

Screen career, Melies, NYMP, Universal; appeared as co-star with Grace Cunard in many serials and features; "Purple Mask," "John Ermine of the Yellowstone," "The Chang Fuy Treasure," and others; went to Metro to dir. the late Harold Lockwood.

Directors—G

GRIFFITH, David Wark; gen. mgr. own co.; b. Lagrange, Ky., 1880; son of the late Brig. Gen. Jacob Wark Griffith, C. S. A.; previous career, stage 2 years; latest pictures, "Hearts of the World," "The Great Love."

Screen career, since 1908, first as actor, then as dir. for Biograph; introduced several innovations in photography such as close-ups, cut-backs, etc.; discovered and trained many players who have since become stars; 1914, Reliance-Majestic; 1915, Triangle; prod. and dir. "Birth of a Nation," "Intolerance" and many others.

Directors—H

HARRISON, Saul E.; ad. 2900 Briggs Ave., N. Y.; b. Brenham, Tex., 1890; ed. N. Y.; father, brother and sister on stage; married; ht. 5 ft. 7¼ in.; wt. 140 lb.; hair, blond; eyes, blue; complexion, fair; previous career, 6 yrs. in stock; latest picture, "Impropaganda," starring Eleanor Masters.

Past seven years has been actor, technical director and director with Kalem, Edison, Universal and Metro; at present is with Town and Country Films, having directed the James Montgomery Flagg series, "Girls You Know," and "The Spirit of the Red Cross" for the Red Cross war fund.

HOLUBAR, Allen J.; also leads; ad. Friars Club, N. Y.; b, California, 1889; previous career, stage, stk., rep., on tour with "Girl of the Golden West," "Man of the Hour," "Everywoman"; leads Cincinnati, Elmira, N. Y., and Philadelphia, stk. cos.

Screen career, since 1914, Universal, wrote, prod. and played lead in "The Phone Message,"; lead "20,000 Leagues Under the Sea"; Bluebird, "Treason," "The Reed Case," and others.

Directors—I

INCE, Thomas H.; brother, John and Ralph W. Ince; ad. Los Angeles, Cal.; b. Newport, R. I., son of John E. Ince, comedian; stage career, song and dance artist in "Poets and Puppets"; with James A. Herne in "Shore Acres"; with Edwin Arden in "The Ninety and Nine"; star in "For Love's Sweet Sake," vaud.

Screen career, 1909, dir. gen. N. Y. M. P.; dir. gen. and with Mack Sennett and D. W. Griffith; a vice-pres. of Triangle; laid out and constructed plants at Inceville and Culver City, Cal.; prod. "Wrath of the Gods," "On the Night Stage," "Civilization"; Artcraft, "The Silent Man"; now supervising dir. Artcraft.

INCE, John; brother Thomas H. and Ralph W. Ince; b. N. Y., 1879; ed. there; previous career, stage from 1888 in many prods., "Ben Hur," "The Great Divide," and others.

Screen career, Lubin, World, Equitable.

INCE, Ralph W.; ad. 600 Broadway, N. Y.; husband of Lucille Lee Stewart and brother of John and Thomas H. Ince; b. Boston, 1887; stage career, Richard Mansfield co., "The College Widow" and others.

Screen career, as actor and director; appeared as Lincoln in the Lincoln series; dir. Vitagraph and Jewell prod. "The Co-respondent"; now heads Ralph Ince Films.

Directors—J

JOHNSON, Tefft; also leads and scen. writer; ad. 130 E. 19th St., Brooklyn; b. Wash.; ed. Georgetown Coll.; previous career, stage; mgmt. Belasco 12 yrs.; appeared with Mrs. Leslie Carter and Blanche Bates.

Screen career, Edison, Vitagraph, Tefft Johnson Films and Fox; dir. "Sonny Boy" series and others.

JOSE, Edward; Selznick; ad. Friars Club, N. Y.; b. Antwerp, Belgium; ed. Paris Conservatory for Pianists; previous career, stage, 20 yrs. in France, Belgium, South Amer. and England; stage dir. for Sarah Bernhardt.

Screen career, Pathe, "The Iron Claw." "Nedra," "Pearl of the Army"; Selznick, "Poppy," "The Moth" and others.

Directors—L

LEHRMANN, Henry; Sunshine Comedies, Hollywood, Cal.; b. Austria; ed. there; previous career, officer in Austrian Army.

Screen career, Biograph, Imp, Kinemacolor, Keystone, Sterling, org. L-Ko, now prod. and dir. Sunshine comedies for Fox program, "House of Terrible Scandals," "Wild Women and Tame Lions" and others.

LEWIS, Edgar; Edgar Lewis Prods., 220 W. 42d St., N. Y.; b. Holden, Mo., 1872; "shanghaied" as a boy and taken to England; 4 yrs. with circus; stage, rep, and stk.

Screen career, Solax, Reliance, Photoplay Prods. Co., Life Photo, Fox, Lubin, Rex Beach, "The Barrier"; Edgar Lewis Prods. "The Bar Sinister," "The Sign Invisible" and others.

LLOYD, Frank; Fox, ad. 130 W. 46th St., N. Y.; b. Glasgow, Scotland; previous career, stage, stk. and rep.; came to U. S. as head of Walker rep. co.; vaud.

Screen career, Universal, heavies Pallas-Paramount, now with Fox dir. William Farnum.

Directors—M

McGOWAN, J. P.; dir. gen. Signal, Los Angeles, Cal.; b. and ed. Australia; husband of Helen Holmes; ht. over 6 ft.; wt. 195 lb.; hair, brown; eyes, hazel; recreations, all-around athlete, motoring and swimming; accomplishments, riding, roping, operating locomotive; previous career, stage, with Robert Mantell, William Faversham and under mgmt. H. W. Savage; stk. and vaud.

Screen career, Kalem, making three trips to Ireland for locations; own co. in Los Angeles making "Hazards of Helen" series, featuring wife, Helen Holmes; later with Lasky and Universal; formed Signal Corp. and dir. Helen Holmes in railroad pictures.

MARSTON, Theodore, director; ad. Manhattan Beach, N. Y.; married; previous career, stage; latest picture, "Beyond the Law."

On stage for period covering 20 yrs., creating and playing leading characters in many Broadway productions with Mary Mannering, H. B. Warner, William H. Crane, etc.; appearing in "The Man of the Hour," "The Girl from Rector's," "Quo Vadis"; has been director for Pathe, Kinamacolor, Edison, Universal, Vitagraph and has produced over two hundred pictures.

Directors—N

NEILAN, Marshall; Artcraft; ad. Los Angeles A. C., Los Angeles, Cal.; b. 1891; ht. 5 ft. 9 in.; wt. 165 lb.; hair, light; eyes, blue; previous career, stage, stk. in San Francisco and Los Angeles; on tour with Barney Bernard and others.

Screen career, Biograph, Kalem, Universal, American, Famous Players, Selig and Artcraft.

NORTH, Wilfrid; Vitagraph, N. Y.; b. London, Eng.; previous career with Mercantile Marine; cowpuncher in Tex.; attorney, soldier in Tex. State Guard.

Stage career, stage mgr. for Mrs. Fiske 5 yrs.; assoc. with Winthrop Ames at Little Theatre, N. Y., and New Theatre; dir. Harvard Dram. Club and N. Y. Amateur Comedy Club.

Screen career, Vitagraph, dir. late John Bunny; "Salvation Joan," "The Kid," "Kitty Mackay" and others.

Directors—O

OLCOTT, Sidney; Famous Players; ad. Famous Players, N. Y.; b. Toronto, Can.; ed. there; ht. 5 ft. 9 in.; wt. 165 lb.; hair, iron gray; eyes, gray; previous career, stage.

Screen career, Kalem dir.; Olcott Prods., producing abroad; Essanay juvenile leads; also wrote scenarios; dir. Powers, Universal, Majestic, Famous Players, Metro, Triangle and others.

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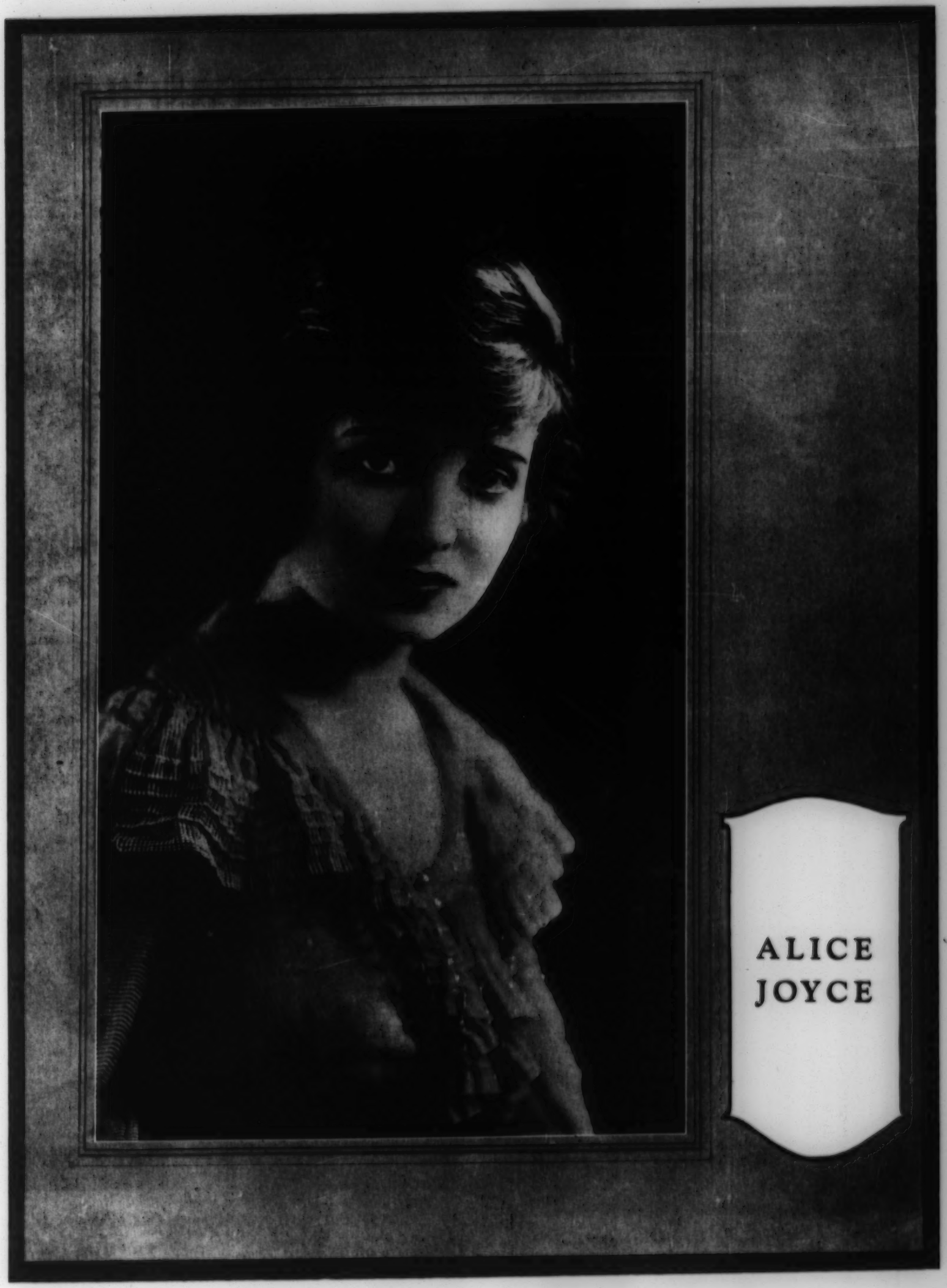

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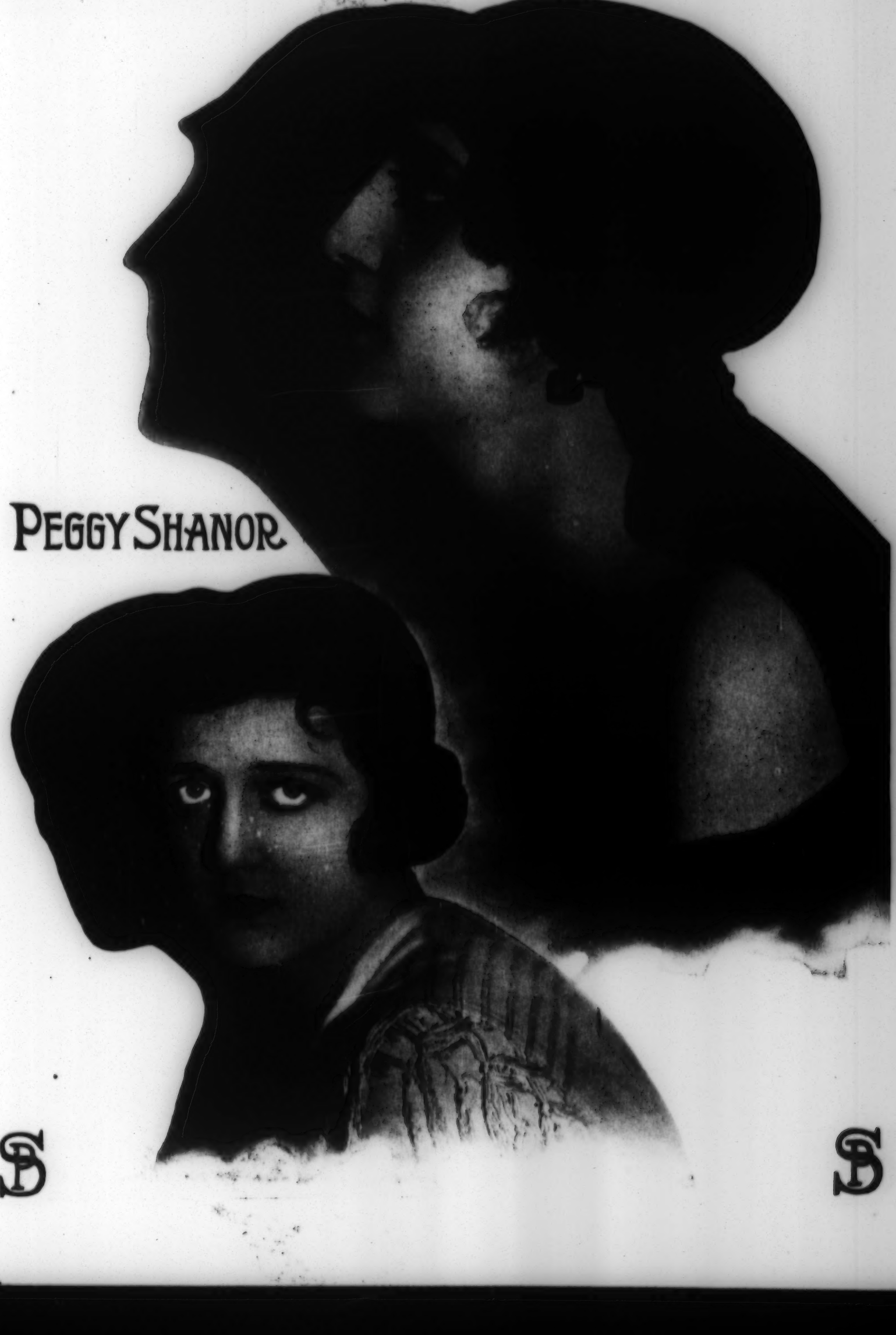
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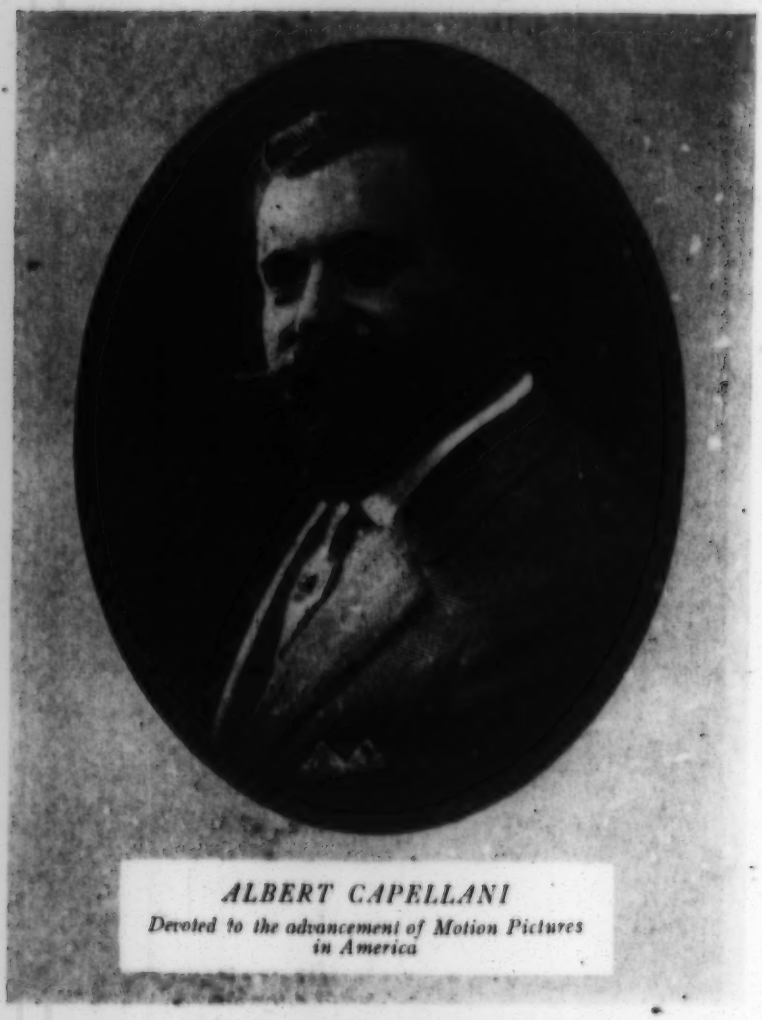

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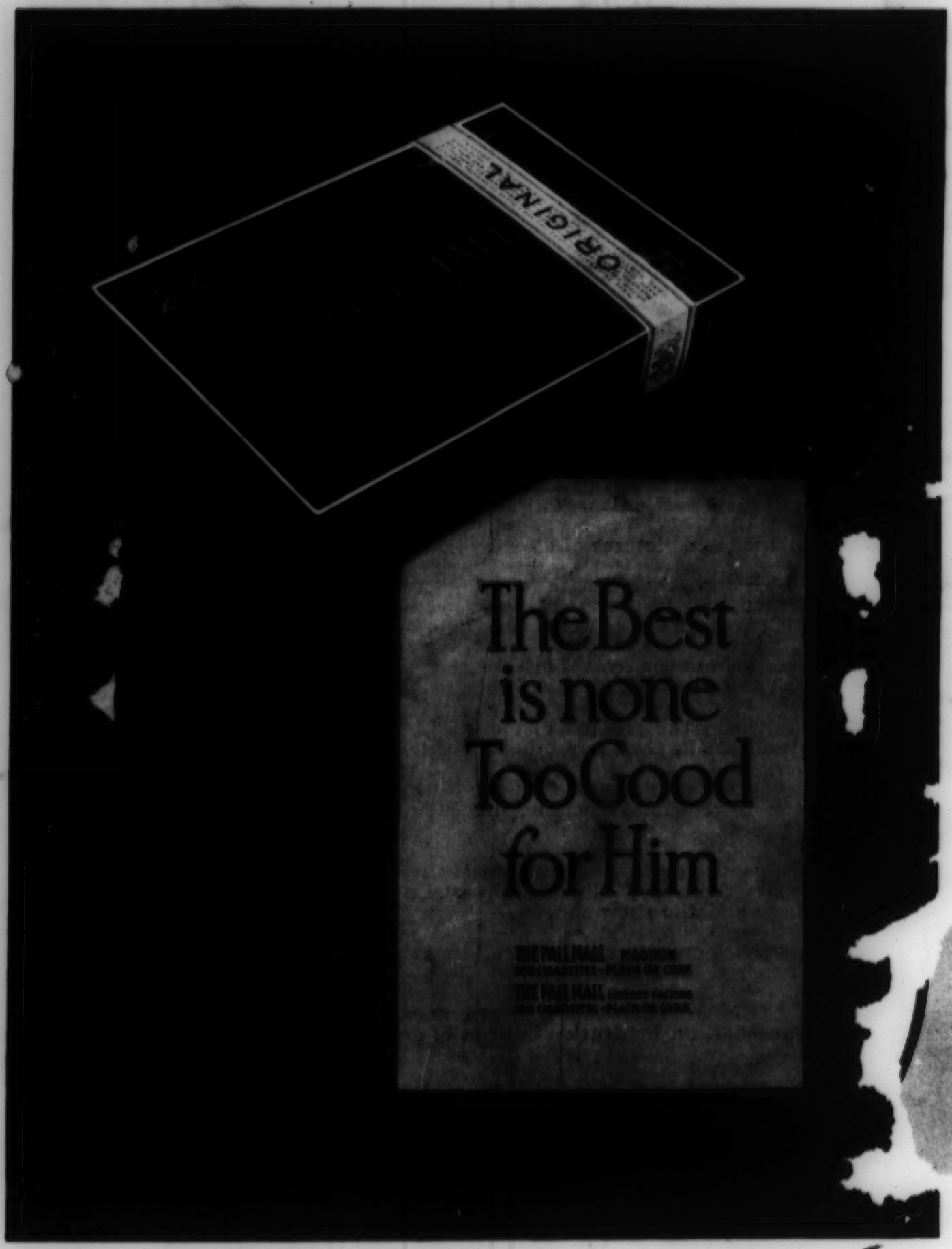
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